Doctor WHO MAGAZINE™

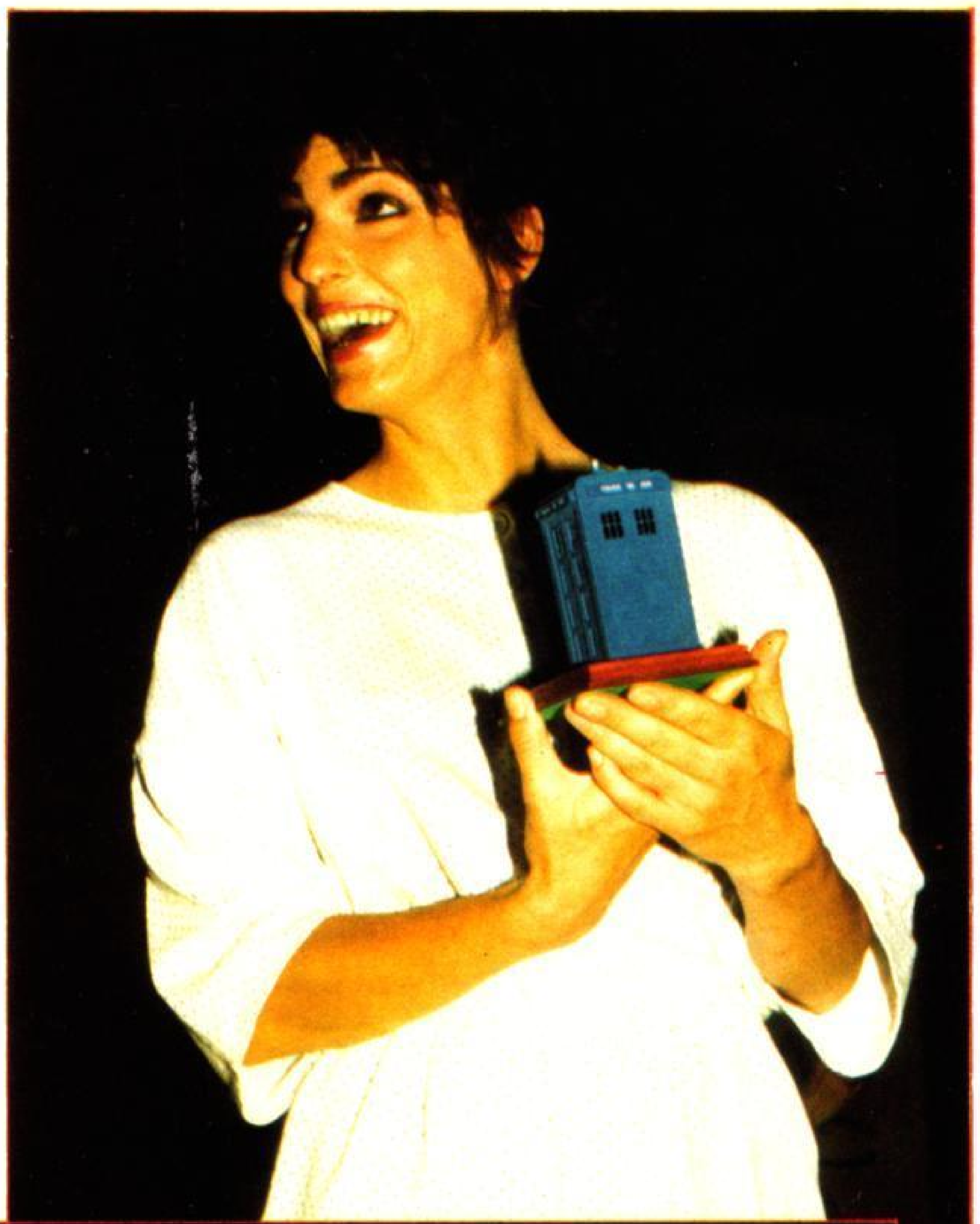
MARVEL [redacted]
No 132 · JAN 1988

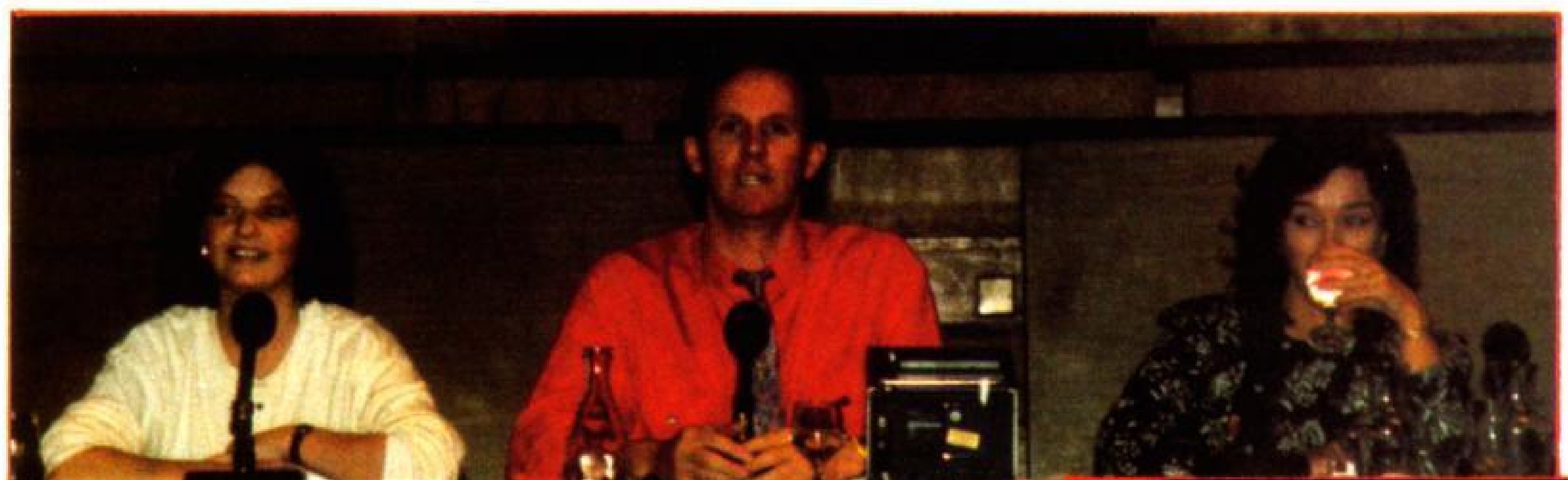
Archives: Back Where It All Began!

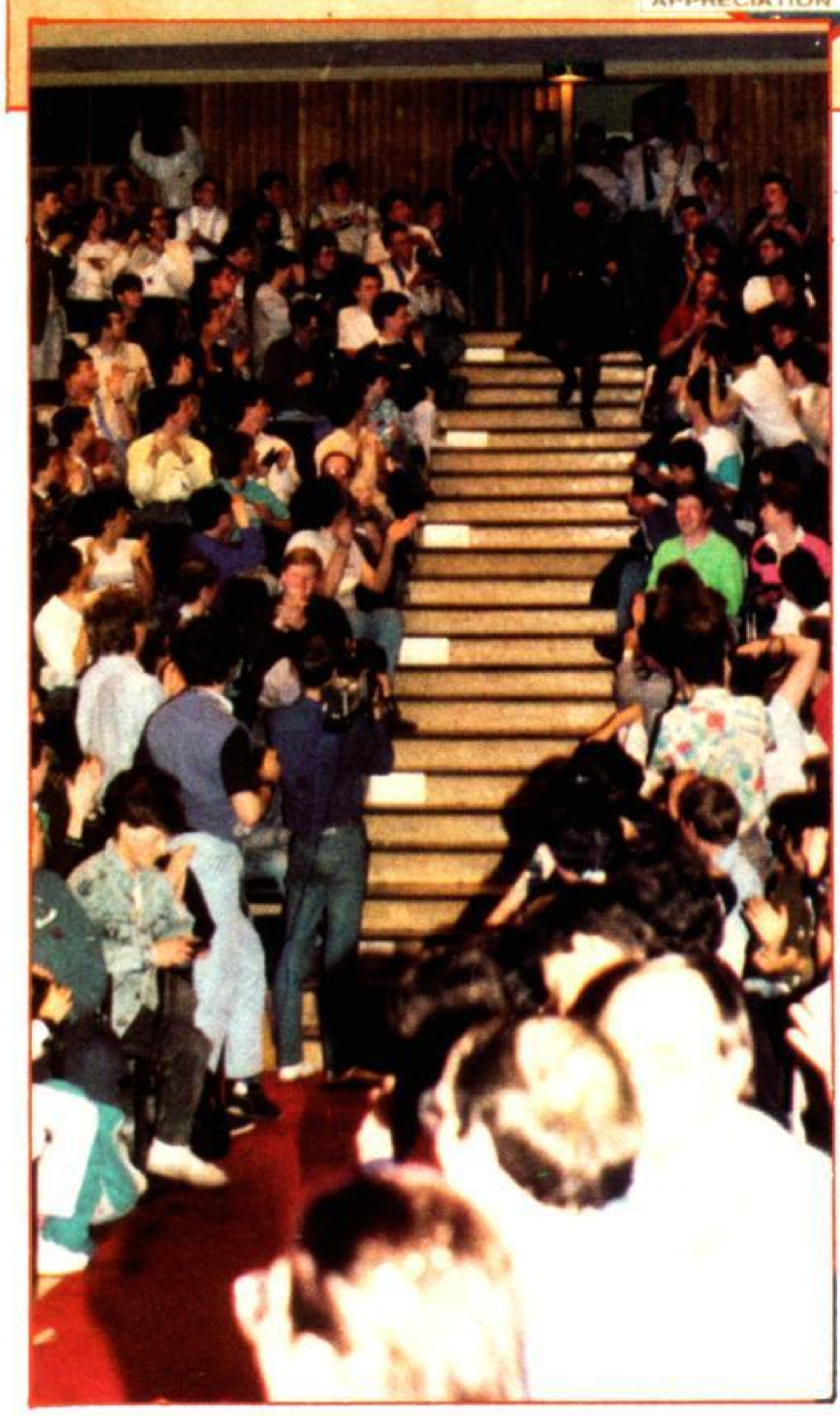
Directing Doctor Who

Merchandise Report

PanoptiCon Eight





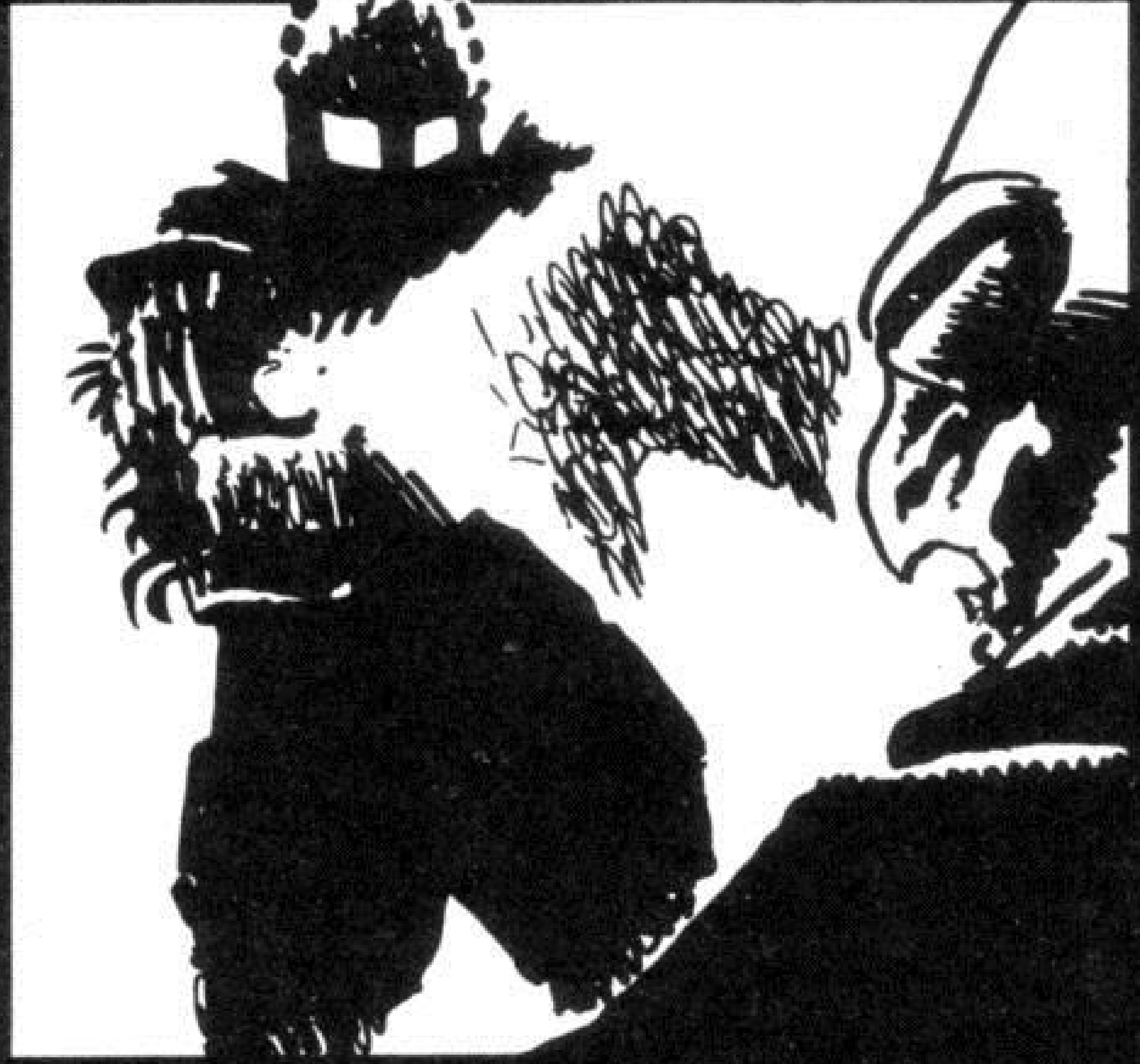


The recent Doctor Who Appreciation Society Convention in London was well attended, both by members and by celebrity guests. Here and on pages 34, 35, we report on the events of the weekend... *This page, clockwise from top left:* ***Nicola Bryant, Colin Baker*** *and* ***Tony Selby*** *talk about Season 23;* ***Lauren Holmes, Robert Holmes'*** *daughter, receives the DWAS' Hall of Fame award on behalf of her late father;* ***Deborah Watling*** *takes a break from signing autographs, while* ***Morris Barry*** *(behind) carries on;* ***Katy Manning*** *makes her entrance from the rear of the main hall;* ***Sarah Sutton, Peter Davison*** *and* ***Janet Fielding*** *answer questions from the audience.*

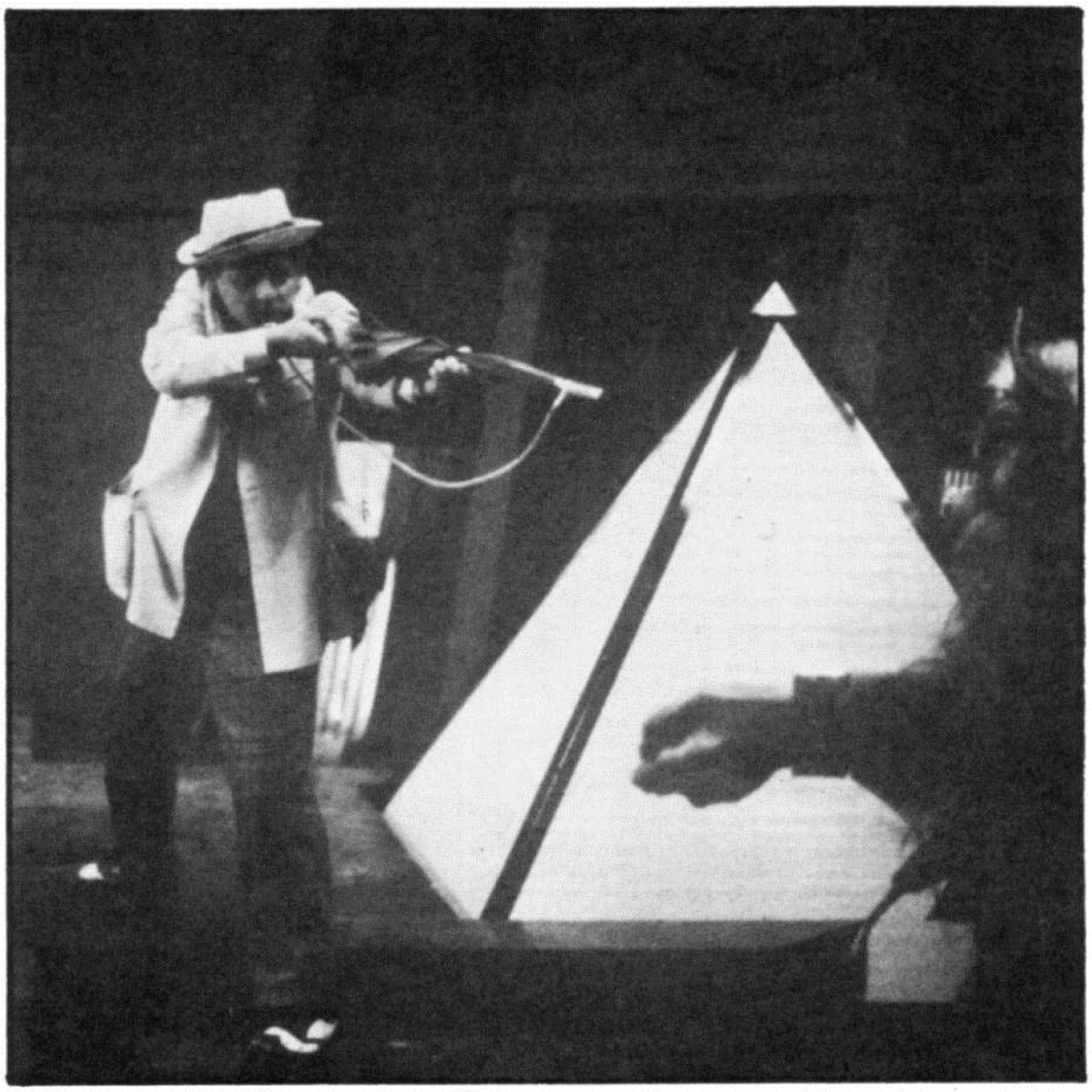
Doctor WHO MAGAZINE
No 132·JAN 1988

INSIDE

YOU ON *WHO* 4
GALLIFREY GUARDIAN ... 6
24th SEASON: 1st STORY REVIEW 7
ARCHIVES/FACT FILE 8
Featuring *An Unearthly Child*
MERCHANDISE REPORT ... 14
A look at *Doctor Who* merchandise available this Christmas
INTERVIEW 18
We talk to director Nick Mallett



A COLD DAY IN HELL 25
Continuing this comic strip adventure featuring the Ice Warriors!
MATRIX DATA BANK 33
Readers' queries are answered
PANOPTICON EIGHT REVIEW 34
A photo feature on the 1987 DWAS Convention
PIN-UP 36
Tom Baker in *Full Circle*



THIS MONTH ...

With Christmas upon us once more, we're taking our usual seasonal look at the **merchandise** available this year. We also take a look right back to the origins of *Doctor Who*, by featuring ***An Unearthly Child*** in **Archives**. **Director Nick Mallett** talks about his work both this season and last and we bring you a pictorial record of the **DWAS Panopticon Eight**. Finally, apologies for having to postpone our regular series, Companions, until next issue.

NEXT MONTH ...

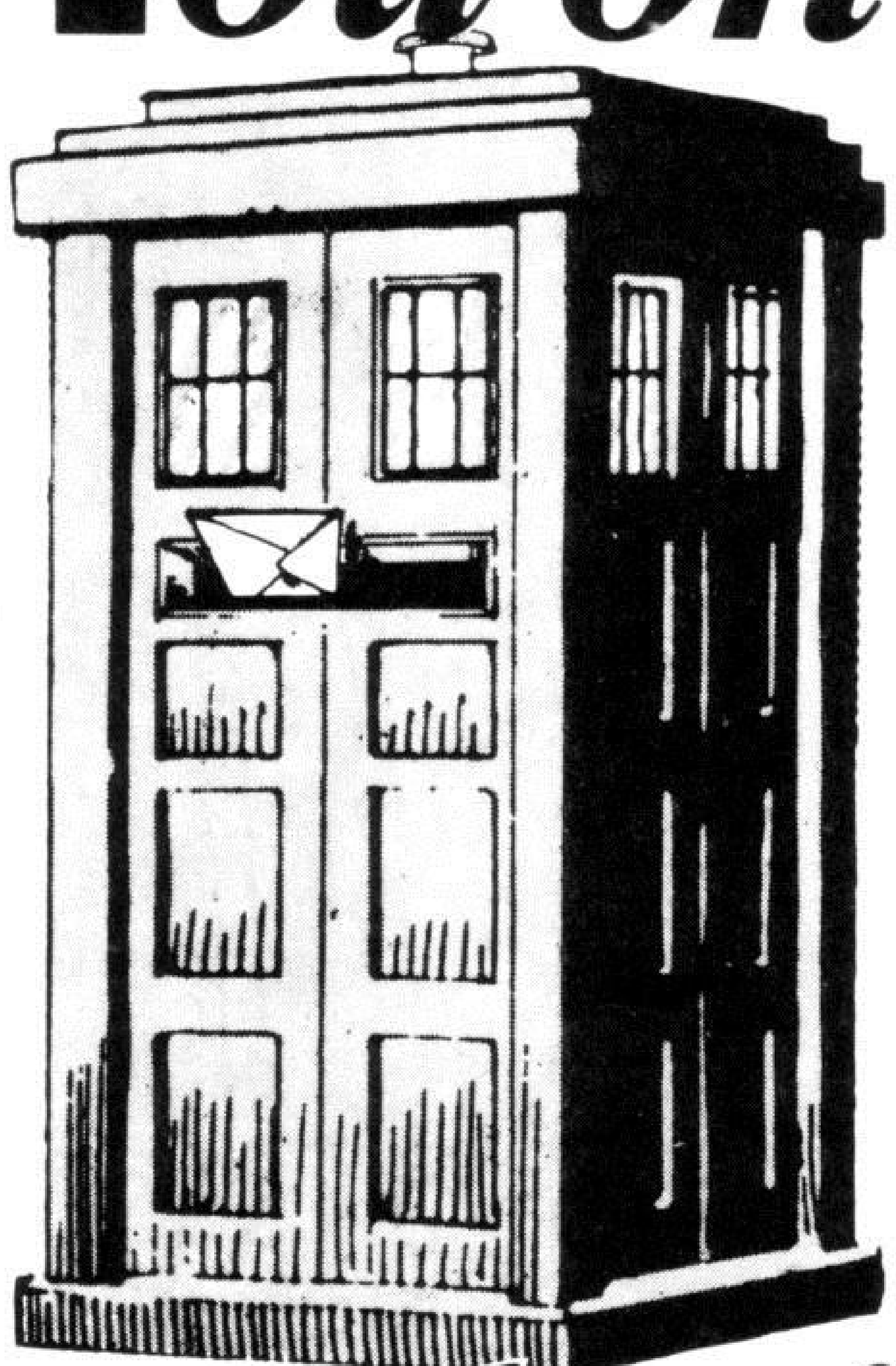
We talk to **writer Peter Grimwade** about his contribution to the Davison era, and bring you a guide on **how to write for the series** yourselves. So if any of you are burning to submit a script to *Doctor Who* – we tell you how! We'll also be asking for your opinions on the 24th Season, and featuring ***The Sea Devils*** in **Nostalgia**, plus ***The Sontaran Experiment*** in the **Archives and Fact File**. All this and more in **Issue 133**, on sale **January 14th**, priced £1.00.

Finally, a reminder to keep an eye out for our **Autumn Special**, if you don't already have a copy. The main feature reviews **design in *Doctor Who*** throughout the series and there are interviews with then director **Julia Smith**, costume designer **June Hudson** and new title sequence designer **Oliver Elmes**. The Special also includes a complete **design checklist** and a collection of **rare Ray Cusick colour and black and white photographs** documenting his time with the series. The Special contains 64 pages, 16 in colour and costs £1.95.

Doctor Who Magazine™ is published by Marvel Comics Ltd., 23 Redan Place, London W2 4SA.
All Doctor Who material is copyright ©1987 BBC. All other material is copyright ©1987 Marvel Comics Ltd. All rights reserved. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos. For display advertising contact Donna Wickers 01-221 1232. Printed in UK.

Editor: **Sheila Cranna**
Assistant Editor: **Louise Cassell**
Design: **John Freeman**
Production: **Alison Gill**
Advertising: **Donna Wickers**
Advisor: **John Nathan-Turner**
Publisher: **Stan Lee**

You on Who!



Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

THINK POSITIVE

Three cheers for **DWM**! I am sick to death of fans' and fanzines' pessimistic views of the series, saying they would prefer to watch the *A-Team* (ha!) and blaming the supposed collapse of the programme on JN-T, Colin Baker or anyone else they could possibly think of. Being a fanzine editor myself, I always try to present a positive view of the series.

While most fanzines are groaning about Colin Baker's awful costume, I like to praise his acting (surely more important?), and when they tear their hair out about the continuity errors of the colour of the stitching on the Doctor's handkerchief, I note the intricacy of the plot. I am not saying that fans should not criticise errors in the programme, but when they do criticise it, it is usually something of no importance, which makes the programme no less enjoyable to watch.

Doctor Who does not stay the same. It is changing all the time – not deteriorating, just changing. Think of how the fans would have whinged about Patrick Troughton taking over from Bill Hartnell – but in retrospect, would 23 years of the first Doctor really go down well? **DWM** is like a breath of fresh air – never criticising unreasonably, always presenting an optimistic view of the future and not looking back to the 'golden years' of the past. If amateur fanzines could learn to do this, I'm sure we could all enjoy the programme a lot more.

Anyway, the magazine as a whole is great, and the comic strip has improved a lot since Tim Perkins started to ink in (John Ridgway is a fine artist, but his inking is far from perfect). The strip seems also to be becoming more like the series itself in plot, characterisation and atmosphere. *Forum* . . . well, it does seem a bit like filling material and is composed entirely of one person's (usually questionable) opinion. How about swapping it for a Weekly-style caption competition; they were fun when you had them. *Did You Know* is rather tedious, but everything else (especially the interviews) is great.

Jeremy Malcolm,
Perth,
W. Australia.

ALL-ROUND SUCCESS

The new season and title music are fantastic. Sylvester McCoy has already become my favourite Doctor. I think the costume for the Seventh Doctor is much more suitable than the clownish type of costume Colin Baker had.

Philip Rasminsen,
Bishops Stortford.

POSTER PRAISE

I would like to congratulate you on your superb fold-out portrait of the Seventh Doctor and the Rani in **DWM Issue 130**.

As soon as it materialised through my letter-box, I looked at the cover and then pulled out the portrait and thought, 'Wow, another brilliant piece of artwork!' I'm sure I speak for all your readers when I say, 'Let's have more!'

I am positively thrilled at the thought of a new companion but please can we have more male companions, as I am sick of screaming girls! Or at least have two companions, a male and a female (eg. Tegan – Turlough).

Gary Cookson,
Winsford,
Cheshire.

NOT FOR KIDS

If I could comment on some of the points made by D.J. Farries in his/her letter in **Issue 130**: firstly his reference to the show's 'Gothic' period (1976/77) intrigues me. I would imagine to have a really good memory of that era, you would have had to be at least seven years old at that time, like myself. So assuming D.J. Farries was around that age in the mid-Seventies, he must now be nearly 18. . . and if he still regards himself as a 'kid'. . . well, that's his prerogative.

In fact, the show has always gained better ratings when it was made as – and publicised as – an 'adult' programme, eg. the Pertwee and early Baker years. Now the show is treated as what D.J. would call a kids' programme and relegated to 'Back Pages' in the *Radio Times* with 'Jimbo' and 'Wizzbit'! And the ratings have plummetted dramatically.

As for the videos – after waiting almost a year for *Death. . .*, I was angered to read of the BBC statement on further releases. Considering you can buy eleven *Monty Python* videos – which are also being shown on TV – I can't say I agree with 'two or three' *Who* videos as 'very healthy', especially when two of the three are 'Budget' versions of previous releases!

I quite agree with Kevin Morton: don't buy *Brain of Morbius*. The certificate system on BBC videos is quite sufficient to cope with the level of 'violence/horror' in *Doctor Who* (about 5%) and it is an abuse of the system to 'edit down' programmes to fit a 'lower' certificate. And by the way, I *do* believe that the opening/closing titles should be kept in not for 'purist' reasons, but it gives a better feel to the episodes and enables you to watch it as it first was – week by week, if you want!

A few words about the mag. and prog. – the publication is still great, but I wish you could be more accurate in the *Coming Next Month* slot. As for the show – Sylvester McCoy is rapidly growing on me but Bonnie Langford is just not a *Doctor Who* companion. *Time and the Rani* was a case of Pip and Jane Baker going from bad to worse but the first part of *Paradise Towers* was a vast improvement – very good. Almost – dare I say it – Holmesian.

Oh, one last thing – someone please shoot the *Radio Times* or BBC minion who writes the dreadful 'blurb' for each episode. 'Extracts from the TARDIS dictionary disk' indeed!

Patrick McConkey,
Belfast.

Apologies for occasional inaccuracies in the Coming Next Month *slot. Sometimes features or interviews have to be held over for some reason or the last-minute inclusion of an article means that something has to be dropped to make room. We try to do this as little as possible, though.*

SO WHAT?

I am writing about the connected subjects of the BBC Archives' dogged search for old episodes of the show, the BBC Enterprises' Video releases and repeats on television. Upon reading that Steve Bryant has obtained copies of two more missing episodes, I am tempted to comment, 'So what?' After all, who is ever going to see these episodes, apart from Mr. Bryant and whoever cleaned the prints up?

Apart from the *Five Faces* and even briefer Monsters series of repeats years ago, there is no evidence that the BBC intends to show any old stories, especially if they do not have copies of all the episodes.

With customary verbosity, the *Doctor Who* office at the BBC says that 'no repeats are planned at the moment', and that seems to be the end of that.

There are many fans of the series who have never seen any Hartnell episodes, I am sure, and yet there are dozens of them languishing in the BBC Archives, presumably to remain as silent tributes to posterity, unless they are released at the BBC's leisure as video tapes at great cost (£25 for *Day of the Daleks* indeed), for a public which, in all fairness has already paid to see them.

I know that old episodes are sometimes shown at Conventions, but, as far as I can recall, the DWAS Convention cost £14 per day plus any residential expenses, which is a little steep for younger fans, but must, in the absence of any other alternatives, be their only recourse.

Michael McManus,
New Malden,
Surrey.

IMPRESSED

Yesterday I saw the USA tour bus and I had a great time. Not only was the bus there, but so were Janet Fielding and Sylvester McCoy to talk to us and sign autographs.

The displays in the 'bus' were quite good, I found the Sontaran particularly well done and almost frightening, but there are a few complaints. First the console, which isn't even a full console. It was far too short; the picture in **Issue 115** made it look bigger than it actually was, and nothing actually functioned. Then some of the lighting on the masks wasn't very good. Finally, what sort of gun was the Cyberman holding? It certainly wasn't a cybergun!

While at the exhibition I was happy to hear that a *Doctor Who* movie is truly on the way, with a hopeful release date of November, 1988. I also found Janet Fielding and Sylvester McCoy very entertaining, and I enjoyed their stories of *Doctor Who* behind the scenes.

I'm sorry that Derek du Bery **(Issue 115)** doesn't seem to want to share *Doctor Who* with America. After all, we do make a lot of money for the show over here, and I think that makes promotion in the US just as important as in Britain. Besides, you did have the Blackpool Exhibition for eleven years; we only have the bus for two years.

William Gearhart,
California,
USA.

WHAT PILOT?

Could you please answer the following question. I've been following *Doctor Who* since 1973 and recently came across a reference to a 'pilot episode' that was never shown. Can you help me in finding more about it?

Darren Gregory,
Blackpool,
Lancs.

PS. Can I correct you on something you said in **Issue 130?** You stated *Claws of Axos* was a 1972 story. It actually ran from 13th March to 3rd April, 1971.

Our apologies for the error. As for the pilot episode, you can find out more about it in this month's Fact File, on page 12.

PUNK LINK

I have recently uncovered a link between the Daleks and punk rock music. On The Clash's first album there is a song called *Remote Control*. In this song, Joe Strummer seems to sing near the end of the song, "Repression / Don't want to be a Dalek / Repression / Not like a robot".

Also in Alex Cox's film *Sid & Nancy*, there is a scene were the actors portraying Sid Vicious and Johnny Rotten imitate Daleks while eating baked beans.

Jonathan Murphy,
Ohio,
USA.

WELL DESIGNED

I would like to say how much I enjoyed the comic strip story, *The Worldshapers*, and that as stated by Trevor Gensch (**DWM Issue 130**), it *is* a valuable part of the magazine.

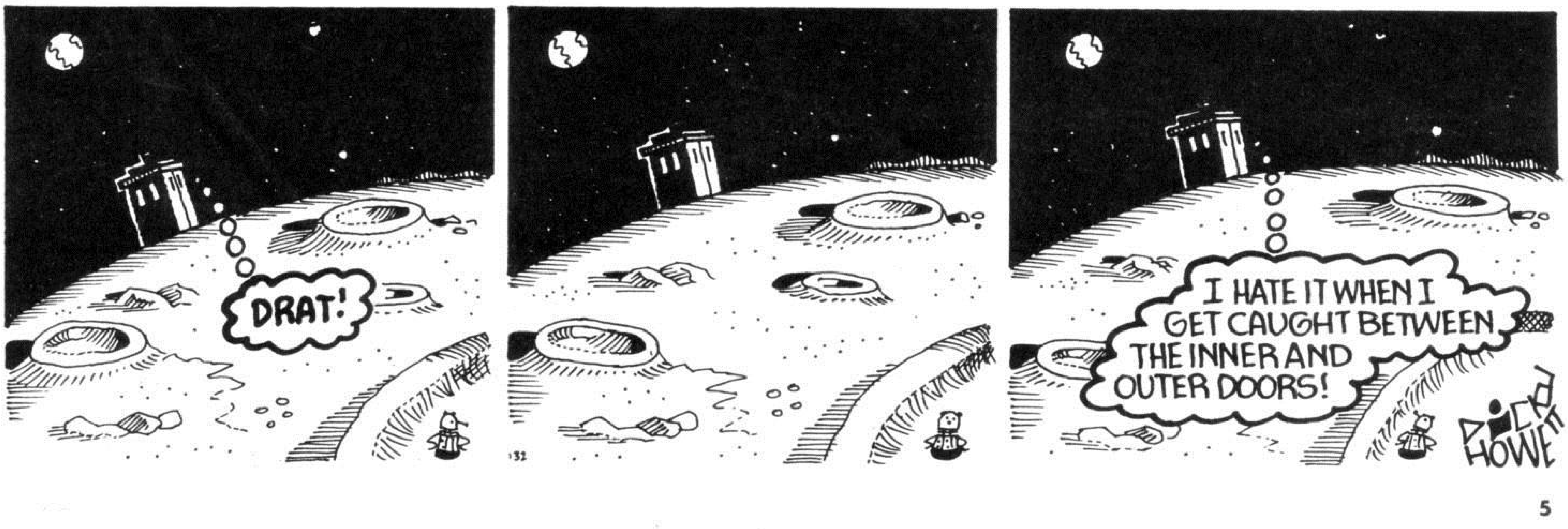
Time and the Rani was a good story and introduced the Tetraps, which I thought were very well designed and 'good' monsters. *Paradise Towers*, I hope, was meant to be a satirical story; otherwise I have just started watching *Coronation Street*. Overall, the only problems are the unrealistic acting.

Thank you for the great poster in **Issue 130**.

Steven Gray,
Dartford,
Kent.

PS. I liked the bubble traps.

DOCTOR WHO? by Tim Quinn & Dicky Howett


DRAT!
I HATE IT WHEN I GET CAUGHT BETWEEN THE INNER AND OUTER DOORS!
DICKY HOWETT

GALLIFREY GUARDIAN

TWO FAREWELLS

We've got some very sad news for *Doctor Who* fans this month; two of the people involved in bringing your favourite programme to the screens have recently died.

The first is veteran director Hugh David, whom Marvel interviewed just over a year ago. Hugh, who directed two Sixties stories – *The Highlanders* and *Fury From The Deep* – was just 62. Born David William Hughes, he was the son of a Cardiff Baptist minister. At first an actor, he was famous for his leading role in the ITV series *Knight Errant*, as well as for roles in classics such as *How Green Was My Valley*. He then went on to direct, and apart from *Who*, counted such serials as *Jude The Obscure, North and South* and *Wives and Daughters* to his credit.

Doctor Who colleague Rex Tucker, also a director, paid tribute to Hugh in *The Stage* newspaper: 'He was a skilled craftsman in everything he did. Clear, quick-thinking, imagination, humour, a lovely quirky charm, great kindness, and above all – utter honesty. These were his qualities. It was easy and delightful to become friends with Hugh'

After directing from 1964-1972 (his BBC credits alone cover seven pages) he formed his own production company. His two *Doctor Who* s were both classic adventures, and we are fortunate that we were able to recover detailed memories of the first of them through Hugh's photographic record, which he lent Marvel for publication in the 1986 *Summer Special*. Neither story exists in film print, so these are, for the time being, our only tangible memory of Hugh David's *Doctor Who* work.

The other loss also comes from behind the scenes, visual effects wizard Len Hutton, who earlier this year was part of the team who worked on *Time and the Rani*, though he has also worked on many other episodes. When you consider just how important the visuals of *Doctor Who* are, you will realise part of Len's hugely valuable contribution to the programme's longevity and success. He, like Hugh, will be sorely missed.

QUICK CLIPS...

Wanda Ventham and **Donald Pickering,** guest stars from *Time and the Rani* clashed with themselves as the last part of that adventure overran the start of their ITV sitcom *Executive Stress*.

Directors **Paul Bernard** and **Gerald Blake** have been working on Channel Four's *Tickets For The Titanic* and Granada's *Coronation Street* respectively, while ex-*Who* script editor **Terrance Dicks** recently made an appearance on *Open Air* to publicise his new *Vanity Fair* series.

Ten more *Bergerac*s are being talked about for next year to follow the next season, but **Louise Jameson** is not sure if she wants to be involved.

Kate O'Mara has been working on *The Taming of the Shrew* with her own theatre company, as well as moving house again, selling her latest place for a cool quarter of a million pounds!

Sophie Aldred has been appearing as a children's presenter in *Corners*, recorded after her first *Doctor Who* – and very good she is, too. **Katy Manning** is appearing in the West End production of the 'naughty' farce *Run For Your Wife* and **Jon Pertwee** is in New Zealand, filming a second season of overseas *Worzel Gummidge,* while **Peter Purves** played a presenter in *EastEnders* in October.

NEW SEASON CONFIRMED

On 29th September, BBC1 devoted its *Open Air* programmes to coverage of *Doctor Who*. Guests were the producer John Nathan-Turner, Bonnie Langford, a rather friendly Tetrap and in the main programme only, Sylvester McCoy.

Whilst on air, John confirmed that there will be a 25th season next year, to feature Sylvester as the Doctor, with Sophie Aldred as Ace the new companion. Later enquiries revealed that the season will comprise the now usual 14 episodes and will be broken up into the same pattern of two four-parters and two three-parters.

John will be producer for the eighth year in succession, though it is yet to be confirmed whether Andrew Cartmel will remain as script editor. Callers to *Open Air* seemed to give the series the thumbs up, despite presenter Pattie Caldwell's attempts to concentrate on the negative!

Newspaper reports in the *Sun*, that the series is – as of now – officially cancelled, have been denied by the BBC, and one of the quotes – supposedly from the *Doctor Who Appreciation Society* – was made up.

CRITICAL COMMENTS

Well, it didn't exactly come as a surprise, but Fleet Street appear to have given the new look show the big thumbs down. *The Daily Express'* Nina Myskow even awarded Sylvester McCoy her 'Wally of the Week' award, also insulting Bonnie Langford by referring to her as a screaming monster with a hideous ginger mane.

Over the top? When mentioned on *Open Air*, Sylvester McCoy accepted criticisms like this philosophically, citing the fact that few people like change at first.

Meanwhile *Doctor Who Appreciation Society* Coordinator Andrew Beech caused a stir among devotees and professionals alike by writing a leader article in *The Daily Mail* television pages, attacking the series. Although Mr. Beech says he is a devoted fan of the Doctor, for instance recently spending an amazing £1,300 to purchase the Key To Time prop, this has been seen as a division from within the ranks of the fans and when asked to comment, the BBC said it was a bit of a case of "biting the hand that feeds".

The Stage, the newspaper for those involved in showbusiness, clearly likes the show and gives it considerable coverage, including further reports that a *Doctor Who* movie is on the cards from Coast To Coast, the company behind Max Headroom. Their report says lots of special effects are planned and it's due next year for the 25th anniversary. More on this when we have further confirmation of the plans.

THE RATINGS RAP...

Well, here it is – the latest news from the audience research people, who are perhaps among the most important in ascertaining the future of the programme. Sylvester McCoy's first episode netted a very respectable 5.1 million viewers opposite the *Street*, while the second episode showed a drop to 4.2 million. Episode three picked up again at 4.3 million. These figures are quite healthy for the time slot and are above the lowest figures for last year. After episode one there is traditionally a drop and figures are predicted to climb as the evenings draw in later during the season.

Last year *Life On Earth, a* massively popular nature series, was being repeated in this slot and was doing just slightly better. So, overall the ratings news is good and we will be bringing you another set of figures in our next issue.

After Image

TIME and the RANI

After all the build-up, this is the time of judgement, the time to decide whether the early promise shown by the first story of the 24th season has been fulfilled. On paper, *Time and the Rani* had a lot going for it: the first story of an exciting-looking new Doctor, monsters, a good director, a script that promised thrills and spills, and a return encounter with a popular and compelling villain. Expectations were consequently high.

So let's be positive and begin with the good points. From these first four episodes, Sylvester McCoy has lived up admirably to his initial promise, which, considering the care taken over his selection and the work which he himself has put into developing and expanding the role, is good news indeed. His almost manic performance was perhaps a bit too much in the first episode and there are points where he overplays a line.

Nevertheless, by and large, this is an invigorating and multi-faceted performance. McCoy is drawing on his own persona, as have all the previous Doctors, and the result is a rather endearing 'mad professor' type, slightly anarchistic and forever in danger of tripping himself up with the speed of both his thought processes and his volatile energy levels.

It was a good idea to face the new Doctor with the Rani, billed as an old adversary, but sufficiently fresh to surprise viewers who hadn't seen her before. Kate O'Mara was relishing the part with a vengeance. Each of her lines was snarled, pouted and snapped out with a ferocity that made Kate's *Dynasty* character look like a presenter from *Play School!*

Unfortunately, I found it hard to believe that such a powerful figure would really have been physically overcome, not once but twice, by a man she looked as if she could eat for breakfast, and on both occasions, as a result of falling for the obvious ruse of, "Look, over there!"

HIGHLIGHT

Bonnie Langford's Mel was the other pivotal character, and she was refreshingly toned down, considering her somewhat theatrical delivery in her debut episodes. Kate O'Mara's imitation of Ms. Langford was for me, a highlight of the story — exact in every detail down to the bouncing walk and stridently energetic tone. This imitation rather stole the real Mel's thunder. She did give some superb screams, though I'm afraid these made me laugh — not because they were in any way unconvincing, just because they went on for so long, without Mel moving from the spot!

The rest of the cast all gave competent performances in rather uninspired, clichéd parts (didn't everyone predict that cowardly Beyus would end up doing the right thing and sacrifice himself?) The exception was Faroon's daughter, who was frankly wooden. I found the Lakertyans irritating in their apathy and I thought it paticuarly sad that such an excellent actress as Wanda Ventham had so little to do. On the other hand, Mark Greenstreet managed to make much of a part that I thought at first rather dull.

Aside from performances, the other two areas to assess are those of production and actual script or story. The former of these could hardly be faulted. Costumes and make-up were admirable (except for the Rani's unnecessary beauty spot) and the visual effects were, in particular, superb. All these, from the Tetrap eyes, the spray guns, the killer bubbles, the rocket launch, to the video effects used to create the exterior of the citadel and the Tetrap lair, were excellent.

The music was atmospheric, and the theme the best arrangement since the original, complementing a marvellous new title sequence that is flawed only by the Doctor's winking face.

INVIGORATING

Director Andrew Morgan's talent for shows like this (witness his *Knights of God and Blake's Seven* work) was in evidence and many of his shots were both original and invigorating. For once, the studio lighting wasn't too bright and the sets were all effective.

So production was more than just competent — in fact, for the time and money available, I would say that it was extremely impressive. Sadly, this was not the case with the script. Pip and Jane Baker have always provided rather traditional tales and this was no exception.

The first two episodes built up well, despite signs of some ridiculously unrealistic dialogue (a curse of science fiction — "Post mortems bore me," indeed!). Would anyone *really* come out with a line like, "The bumbling fool's ready-made as a sacrificial lamb"! Mel's dialogue was similarly unconvincing.

The performances tended to cover this, but the main problem was much more serious: the explanation of the Rani's purpose, when it came, was so rushed and so laden with complicated jargon that I had to watch it twice to even vaguely follow it. I have no doubt that the average viewer would not make the same effort. The end was thus rushed and confusing.

The action and set-pieces were there, but the plot was a rather sickly relation to the glossy production. The faults I found frustrating simply because they are not new ones, but flaws that have occurred many times in the past. *Time and the Rani* was a definite improvement on last season's opener but forthcoming episodes are going to be the tester of the programme's much-vaunted new era.

Richard Marson

ARCHIVES

An Unearthly Child

First Shown: Nov 1963

EPISODE ONE: AN UNEARTHLY CHILD

It is a wet, foggy night in November and a policeman is conducting a routine inspection of Totters Lane. His torch penetrates the gloom and picks out the name of the proprietor of number 76, a scrap merchant named I.M. Foreman. He walks off into the night, but the gates of the yard open after he is gone, revealing among the junk the strange sight of a police telephone box. From this box comes a strange humming noise.

A bell rings, signifying the end of the day at Coal Hill School. As pupils leave, Barbara Wright, history teacher, leaves a classroom, calling behind her for Susan to wait. She goes to another classroom, that of her colleague the science teacher, Ian Chesterton.

Both teachers are confused about Susan Foreman – Ian thinks she is a genius, who lets her knowledge out a bit at a time, so as not to embarrass her teachers. Barbara responds by telling him that she advised Susan to specialise in history, but that the girl had said her grandfather wouldn't allow the teacher to coach her at home. Barbara's attempts to find out where Susan lives have revealed only the address of a junkyard. The teachers agree to find out the truth by driving there, waiting till Susan arrives and following her to see where she goes.

Alone in Miss Wright's classroom, Susan is listening to the latest pop record on her transistor radio, dancing to it with weird, jerking hand movements. Ian and Barbara enter and Ian recognises the tune. Barbara lends Susan a book on the French Revolution, which the girl says she will return in the morning. She declines a lift, explaining she likes walking in the dark as it is so mysterious. The teachers leave and Susan looks at the book. Within seconds she has spotted a mistake.

A little later, Ian and Barbara draw up outside Totters Lane. Both recall puzzling incidents concerning their pupil – how she seemed brilliant one minute, stupid the next. How she thought Britain used a decimal system and how she insisted on solving a mathematical problem with five dimensions, not three – the other two being Time and Space.

Susan enters the yard and Barbara wonders if she's simply meeting a boy there. They follow her and look around the messy yard. Ian trips in the gloom, and loses his torch. Calling Susan's name produces no response and Barbara is puzzled by the presence of the police box in the corner. Ian touches it and feels a faint vibration.

They hear coughing and hide as an old man in a cloak and hat enters. He starts to open the police box with a key and the teachers hear Susan calling to him. Emerging from their hiding place, they confront the old man, who has quickly withdrawn the key from the lock.

To all the teachers' enquiries, the man gives curt, dismissive answers, pouring ridicule on Ian's suggestion that Susan is in the box, or indeed that they heard a girl's voice at all. Ian threatens to fetch a policeman, worried that Susan may be held prisoner, but the old man just agrees to Ian's suggestion.

There is an impasse but then Susan opens the door, curious as to what her grandfather is doing. There is a scuffle and the teachers push their way into the huge TARDIS console room. Susan shuts the door as Ian and Barbara gasp, amazed at their surroundings. At first they're convinced it must be an illusion, but Susan explains that this is a ship which can go anywhere in Time and Space.

The Doctor scorns Ian's narrow mind and adds that he and his granddaughter are exiles from their own world. Ian tries to open the door, but the button he touches is live and he just gets a shock. The Doctor, as he is known, tells Susan that if he releases the teachers, they must leave this place. Susan argues that she will leave him, rather than leave Earth and so he agrees to her wishes and moves to the console.

Realising what he is up to, she flings herself at him, but it is too late. The ship is taking off! In the commotion, Ian falls to the floor and Barbara into a chair. The TARDIS lands on a bleak, windy landscape. A menacing shadow appears before the incongruous police box, now far from London, both in Time and Space. . .

EPISODE TWO: THE CAVE OF SKULLS

The shadow belongs to an uncomprehending savage called Kal. Back in his tribe, all watch intently as Za, the leader, rubs bones

together to try to make fire. The Old Mother of the tribe says it is better to live as they have always done, without fire. Za becomes angry at her scorn. The older men are talking against him, and saying it would be better if the stronger Kal led them. The leader is the one who makes fire and Kal will become leader if Za fails in his task.

Barbara and Ian wake up. Susan and the Doctor are standing by the console and say they have left 1963 but can't date this time, as the yearometer isn't working. Ian won't believe his ears, much to the Doctor's annoyance and the latter berates the man's narrow mind again. Barbara is now convinced and the Doctor, ascertaining the location to be safe, opens the doors to collect samples and date their new world. Ian stands incredulous and then leaves with the others, the TARDIS doors shutting behind them.

The Doctor is irritated that the ship still looks like a police box. While the others shiver in the cold, he walks off to begin his tests, watched from afar by Kal. Barbara finds a skull and Susan explains that the TARDIS should have changed its appearance to fit in with the environment. She wonders where the Doctor is, while Ian puzzles as to who he is. The Doctor lights his pipe and at this, Kal strikes. The Doctor's cry brings the others running and they find his things left in the sand. Susan looks ahead but sees nothing except trees. Ian notices the sand is nearly freezing.

At the settlement, children play at hunting, while Za is reminded that Orb only shows the secret of fire to the leader. The stranger Kal, taken in to this tribe by Za's mercy, claims he comes from a tribe where men often made fire. Kal arrives with the Doctor, just as Za says he will soon need to spill some blood. The Doctor is placed on a large stone and Kal explains that this creature has been sent from Orb, that fire comes from his fingers and that he has seen this. He adds that the old one came from a strange tree. At once he starts to argue with Za, and they begin to fight over who will be the best leader.

The Doctor comes to and says he will give them all the fire they want – until he discovers he has lost his matches! Za now calls Kal a liar and Kal orders the Doctor to make fire, but the latter cannot oblige. Just as his life is threatened, Ian, Barbara and Susan arrive and are restrained. The Doctor says there will be no fire if they are harmed. Za orders them to be taken to the Cave of Skulls. Horg, an elder, is now wary of giving his daughter Hur to Za, but she pleads on his behalf.

The Old Mother tells Za that fire will kill them all and that the strangers should have been killed. Za confirms that they will die when Orb shines again. The Doctor, Susan, Barbara and Ian are tied in the Cave of Skulls. Barbara is frightened and the stench is awful. The Doctor apologises and then Ian notices that the skulls around them have been split open. . .

EPISODE THREE: THE FOREST OF FEAR

The tribe are asleep except for the Old Mother, who goes quietly over to Za and takes his knife. In the Cave, the travellers can feel a breeze, which means there must be another opening besides the door, which has been covered with a huge stone. Ian is angry at the disconsolate Doctor, and they set about trying to break free of their bonds, with Ian a priority, as he may have to defend them all.

The Old Mother creeps from the rest of the tribe. The Doctor asks Barbara to concentrate on trying to remember how they got to the settlement, and points out that fear and hope combined have made them all companions. Za awakens.

Susan screams as the Old

Mother comes into the Cave from a back entrance. Hur tells Za that she saw the Old Mother take his knife and that as she's afraid of fire, she must be going to kill the strangers. They must stop her in order to get fire. At the Cave, they hear her voice from inside. She is agreeing to set the strangers free if they go and don't make fire.

Hur and Za struggle with the stone, while the travellers escape through the back entrance. The Old Mother is dragged back as Za and Hur finally get through and Hur says they must follow, in spite of the beasts in the forest, as this will show Za's strength.

As the travellers run through the thick wood, the Doctor has to pause for breath. Barbara can't remember the way, and they can hear the roars of wild animals close by. They agree they must rest and Ian and the Doctor at once argue about whether or not the younger man should lead. Behind them Hur and Za find footprints. . .

Barbara trips and falls over a freshly killed animal. Her screams alert their pursuers and, hearing them approach, the party hide at once, keeping as quiet as possible. Hur and Za come upon the clearing and the latter is attacked by a beast. As he lies injured, both the Doctor and Ian urge the girls to carry on, but Barbara and Susan won't leave Za to suffer.

Ian says he is a friend and tells Hur to fetch some water with Barbara, with which they clean Za's wounds. Barbara is angry with the Doctor for being superior as Ian organises a makeshift stretcher, but the old man reminds her of the danger, pointing out these savages have no reason and quickly change their minds. He suggests the Old Mother is probably telling the rest of them at this very minute.

The Old Mother tells Kal that the strangers have gone, followed by Za and Hur. She announces there will be fire no more, and, as Kal realises she helped the strangers escape, he raises his knife. Hur is jealous of Susan's attentions to Za and cannot understand why they haven't killed him. Barbara says they will teach the tribe about fire and make Za well, if she will show them the way back to their cave – the TARDIS!

Meanwhile, the Doctor is sulking but Susan says he always does this if he doesn't get his own way. Ian curtly orders the old man to help carry the stretcher. Kal is now telling the tribe that Za helped the strangers escape and that they can check this with the Old Mother. But when they arrive she is, of course, dead. Kal says that this is Za's work, after coming to find the way of making fire, he has now taken it away. The angered tribe agree.

Slightly ahead of the stretcher party, Susan spies the TARDIS on the horizon but within seconds the way forwards and back is barred by the appearance of hostile tribesmen, led by the murderous Kal. . .

EPISODE FOUR: THE FIREMAKER

Horg watches as the strangers are hustled back to the settlement. Hur argues that they saved Za's life, but Kal hits back that this is weakness, as Za has to have a woman to defend him. He tells her that Za killed the Old Mother, but the Doctor points out that Za's knife has no blood on it. Kal says this is because it is a bad knife, but the Doctor replies he has never seen a better one. Kal claims his is better – and displays it, complete with the blood of the Old Mother, who the Doctor now announces was murdered by Kal.

The savage admits this is true and orders them freed, but the Doctor derides him and leads Ian and the savages in driving Kal from the settlement. The recovered Za says Kal is no longer of this tribe and orders the strangers be taken back to the Cave of Skulls, where they are to be guarded and killed if they try to leave.

Hur tells Za what happened after the beast attacked and how the strangers helped. She did not understand them and Za says they came from the other side of the mountain. Za must make fire and they know about that, so he goes to speak with them.

By rubbing two sticks together over a pile of dry wood, the travellers set about making a fire. Susan declares it to be burning just as Za enters. When he asks who is their leader, Ian says the Doctor is. Za explains that the tribe think they are from Orb and when they are returned to him on the stone of death, the fire will come. But if they show him, Za, the secret of making fire, he will take them back to the base of the mountain.

The Doctor says that the fire-maker is the least important man in his tribe, as all men can produce it – and that all Za's tribe should learn, too. The fire lights up and Za is amazed. Horg, meanwhile speaks, against Za, claiming he is in collusion with the strangers.

The guard to the Cave is strangled by Kal, who bursts into the horrible place. Within seconds, he and Za are fighting to the death, watched by the horrified travellers. Za wins, smashing a rock upon his opponent's head with sickening force. By now, Horg has whipped up feeling and the tribe await Za's return, jeering and scornful. Ian gives him a firebrand and Za tells them to stay in the Cave. He goes to the tribe, who are stunned and delighted and break into cheers. He announces he will go into the forest to fetch meat.

The travellers are angry at being kept, and Hur tells them where Za has gone. Susan pleads with her, reasoning that they gave the tribe fire, but the savage is not affected by this – she just counters that now they have fire, too. Ian is angry at having given Za the fire so quickly. They are given fruit, meat and water and Za arrives to tell them that they are to stay here and their two tribes will unite. He warns them not to try to leave.

After he has gone, the Doctor says they must scare them somehow. Susan puts a firebrand into a skull and the effect is suitably gruesome. Ian says they'll make four torches in skulls and, for a while at least, they'll appear to die. They set them up at the cave mouth, where Hur is the first to see them. The whole tribe are terrified, cowed and wailing and they do not move as the travellers stealthily escape and rush into the forest. Then the skulls collapse and, realising they've been tricked, the tribe give chase.

The travellers flee, with the savages in hot pursuit, reaching the TARDIS just in time. The Doctor sets the ship going. Outside, the tribe throw spears at the police box, as it vanishes in front of their bewildered eyes.

The ship lands, the scanner showing a barren forest. As the ship isn't operating properly, the Doctor can't return the teachers to their own time. The Doctor suggests they clean up, and Susan says that radiation on this planet is normal. But as they move off, the dial creeps over the danger limit and begins to flash ominously. . .

AN UNEARTHLY CHILD starred **William Hartnell** as the Doctor, **Carole Ann Ford** as Susan, **Jacqueline Hill** as Barbara and **William Russell** as Ian, with guest stars **Jeremy Young** as Kal, **Derek Newark** as Za, and **Alethea Charlton** as Hur.

fact file

THE ORIGINS

The very first *Doctor Who* story is still rated as one of the most impressive of its era. In any series, the establishing episodes are crucial in determining the future popularity and credibility of the show, and with Anthony Coburn's opening script for this particular BBC drama, the Corporation were onto a winner.

Doctor Who was the brainchild of Sydney Newman and Donald Wilson. Newman had come to the BBC from ABC Television, and he had brought with him a whole host of fresh talent, among whom was the young but promising Verity Lambert. *Doctor Who* was to be her initiation and training as a producer. There was, at the time, a tradition of Saturday sports programming, followed by a children's drama. However, the ratings for these dramas always showed an appreciable fall in viewing figures, so Newman was asked to devise a children's drama to fill the same gap but still hold onto older audiences who had been watching the sports coverage.

Newman explained how the series came about in an interview with the fan magazine *Fantasy Image*: "I was very much in love with Outer Space. Always lingering in my mind was [H.G. Wells'] *Time Machine,* so I thought up the idea of this old, old man, over seven hundred years of age, who was somewhat senile. He had come from a distant planet which had been invaded by some dreaded outer space enemy, and had been trying to get back there ever since.

▶

"But, because he was senile, he never knew how to work his Time-Space machine. So in the first episode, he lands on Earth in a junk yard, with his machine disguised as a police box. The rest is history. When I had conceived the idea, I wrote out a two-page memorandum and handed it to Donald Wilson, who said there might be something in it."

The idea was developed and Lambert was joined by David Whitaker as story editor and between them, they commissioned a BBC staff writer, the late Anthony Coburn, to provide a story. It was decided that as the concept of the show was so unusual, a pilot recording would be made of the first segment. This would then be judged and if agreed, a whole year of stories would be embarked upon.

Many ideas joined those at first put forward by Sydney Newman. The Doctor's character was agreed upon, and three ancillary characters were added to the script – two schoolteachers and one of their pupils, who at first was not proposed to be the Doctor's granddaughter.

The first episode would serve to introduce these characters, the situation and the Doctor's weird craft, the TARDIS. The following scripts were to form a three-part story set in the earliest time in which man was known to exist and it was decided that each episode should end with a cliffhanger akin to the cinema serials of years gone by. Coburn wrote the scripts after considerable discussion and the first episode, the pilot, was recorded in August, 1963.

ALTERATIONS

It was not considered a success. The Doctor was portrayed as too unsympathetic, Susan as too alien (and thus not identifiable with the potential youth audience) and the recording itself was beset with technical problems. However, although this was not to be screened, it was decided to go ahead with a full season. The required changes were made and about a month later, *Doctor Who* went into continuous production.

For this first story, now variously titled *The Tribe of Gum* and *An Unearthly Child* – but then referred to either by serial code or individual episode title – the Director was to be Waris Hussein, now a director of international movies and television mini-series. His production assistant (now termed production manager) was another 'name of the future' – Douglas Camfield. Camfield recalled how difficult it was to get the effect of the bleak early landscape in the tiny studios used to record the story.

In some cases, where the cast were required to run from the cavemen's dwelling, the actors actually ran on the spot in extreme close-up! The heat of the lights aggravated the problem of fleas, which infested the cavemen costumes, and one extra was sacked for refusing to remove her false eyelashes and look suitably primitive.

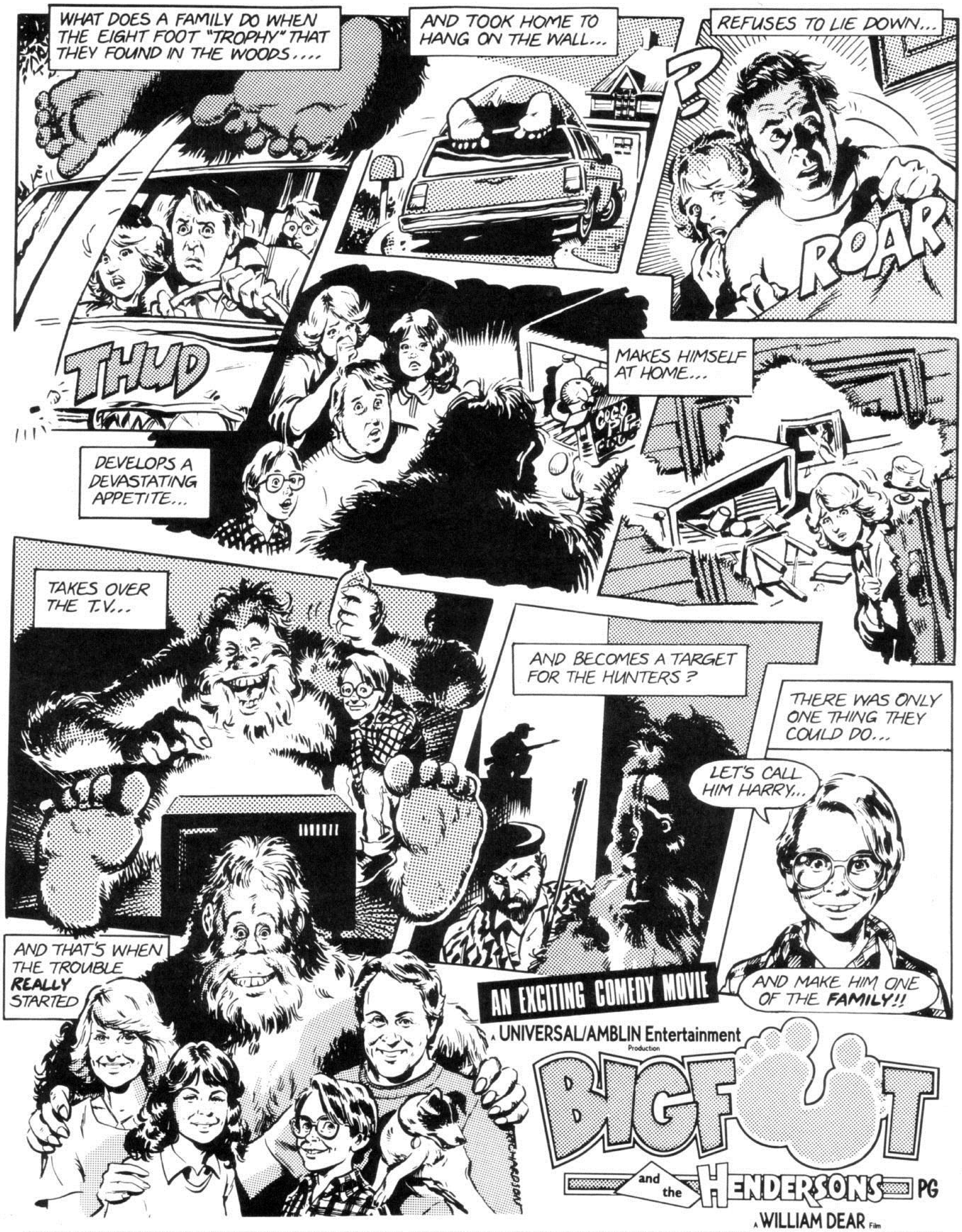
THE CAST

The cast was of great importance in this intense dialogue piece. They made it compelling viewing in the days when the only action sequence – a fight between Cal and Za – had to be shot before the studio recording, on location in the BBC's Ealing film studio.

Joining the regulars for the three-episode tale were seasoned actor Derek Newark, later to reappear in the programme during the first colour season (*Inferno*) and Eileen Way as Old Mother, an actress who has specialised in playing harridans for about 30 years and who was also to return to *Doctor Who* in the 1979 adventure *The Creature From The Pit*. Designer was the late Peter Brachaki and he devised the huge TARDIS, complete with furnishings and the now famous console.

The completed story was screened only a few weeks after production, hitting the screens on the day of US President Kennedy's assassination and therefore broadcast slightly later than advertised. It was not novelised until some 18 years later, when it was adapted by Terrance Dicks. The programme was repeated in 1981 as part of the retrospective season *The Five Faces of Doctor Who*, ending with a tantalising glimpse of the cliffhanger into the next story, which was, of course, to mark the debut of the Daleks.

Richard Marson


WHAT DOES A FAMILY DO WHEN THE EIGHT FOOT "TROPHY" THAT THEY FOUND IN THE WOODS....
AND TOOK HOME TO HANG ON THE WALL...
REFUSES TO LIE DOWN...
?
ROAR
THUD
MAKES HIMSELF AT HOME...
DEVELOPS A DEVASTATING APPETITE...
TAKES OVER THE T.V...
AND BECOMES A TARGET FOR THE HUNTERS ?
THERE WAS ONLY ONE THING THEY COULD DO...
LET'S CALL HIM HARRY...
AND THAT'S WHEN THE TROUBLE REALLY STARTED
AN EXCITING COMEDY MOVIE
AND MAKE HIM ONE OF THE FAMILY!!
A UNIVERSAL/AMBLIN Entertainment Production
BIGFOOT and the HENDERSONS PG

A WILLIAM DEAR Film

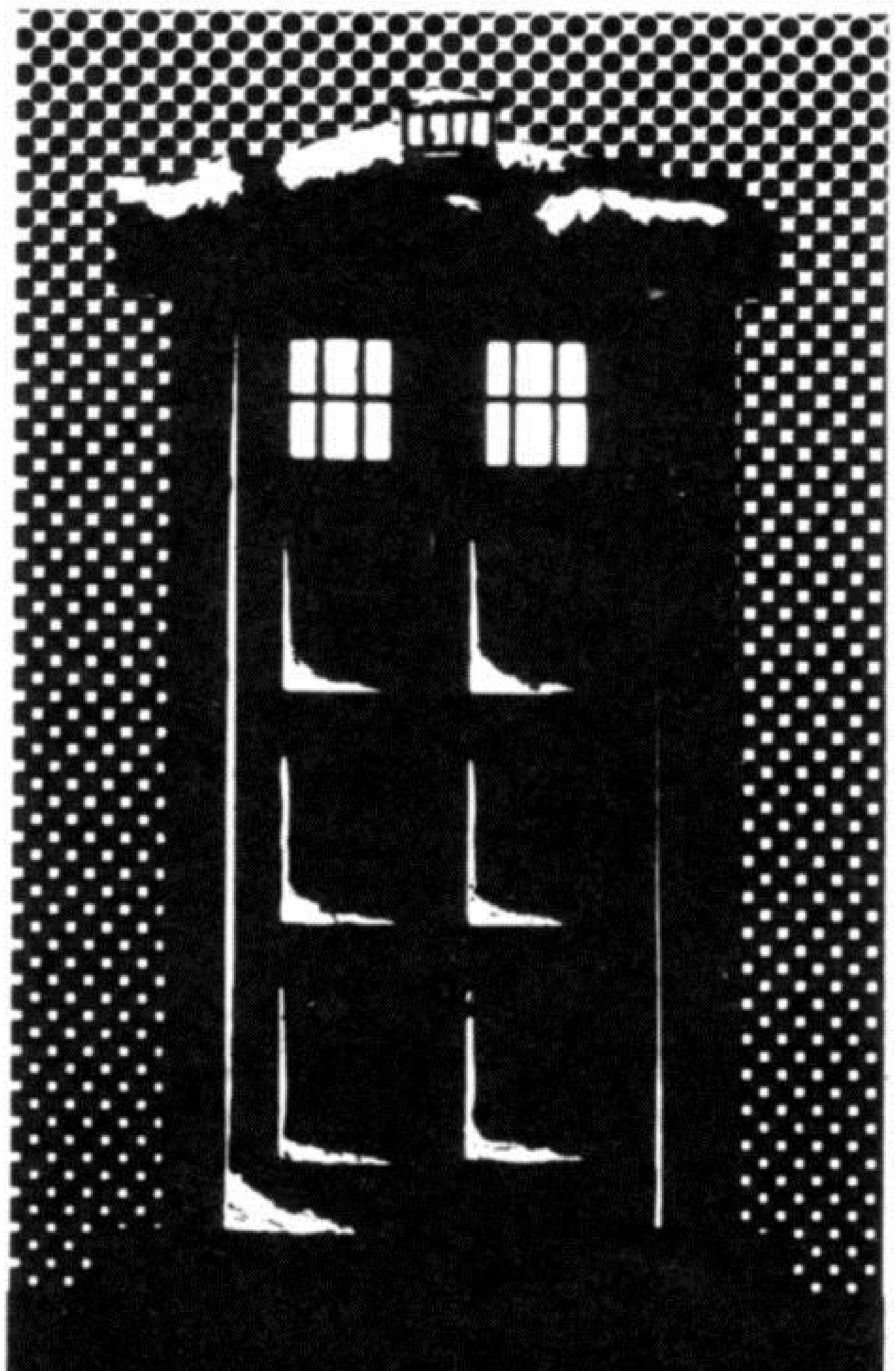
JOHN LITHGOW "BIGFOOT AND THE HENDERSONS" MELINDA DILLON DON AMECHE DAVID SUCHET MARGARET LANGRICK
JOSHUA RUDOY with LAINIE KAZAN and KEVIN PETER HALL Music by BRUCE BROUGHTON Special Make-up Effects by RICK BAKER Production Design by JAMES BISSELL
AMBLIN ENTERTAINMENT Director of Photography ALLEN DAVIAU A.S.C. Written by WILLIAM DEAR and WILLIAM E. MARTIN & EZRA D. RAPPAPORT DOLBY STEREO
Produced by RICHARD VANE and WILLIAM DEAR Directed by WILLIAM DEAR DISTRIBUTED BY UNITED INTERNATIONAL PICTURES

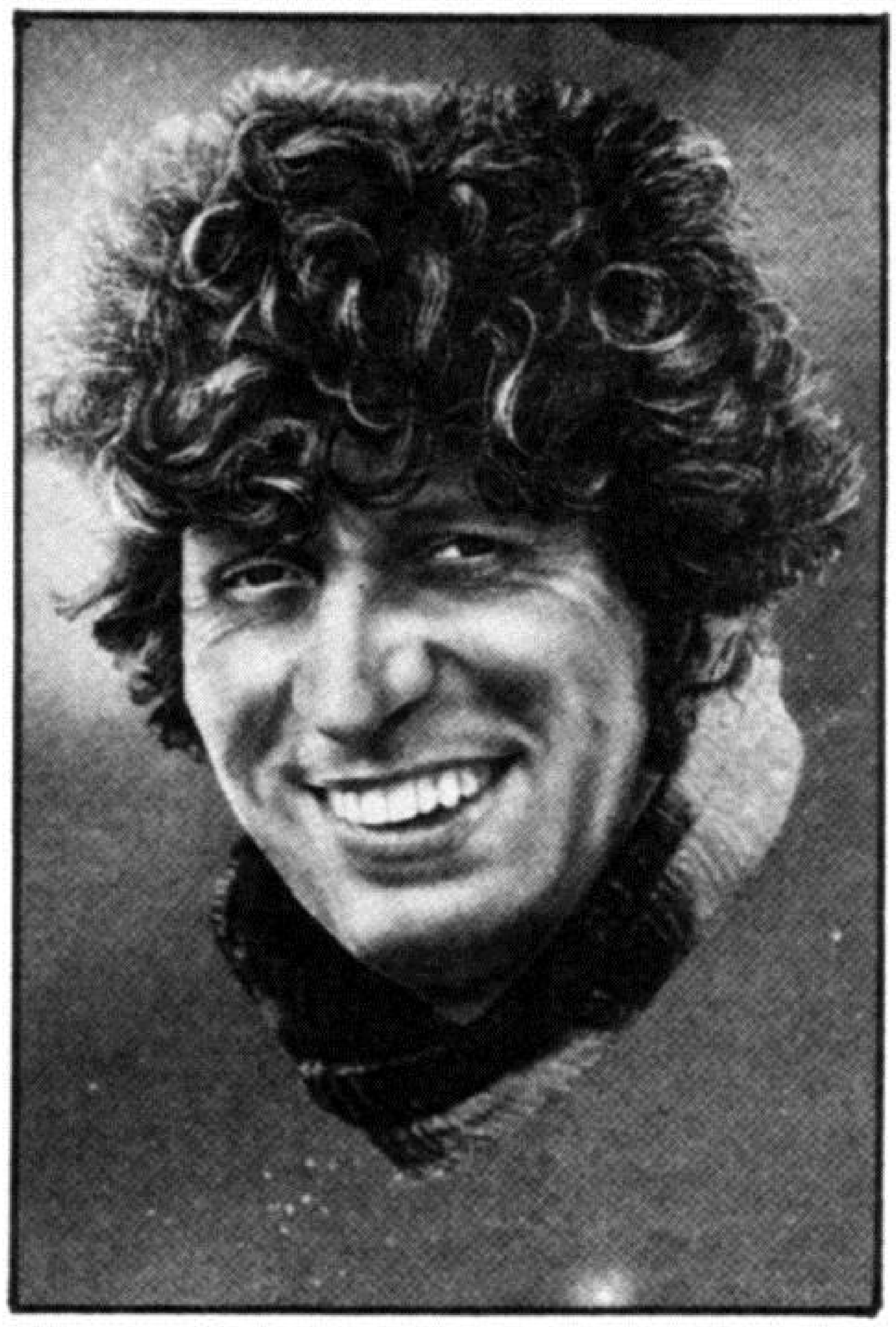
© 1987 UNIVERSAL CITY STUDIOS, INC. © UIP 1987. READ THE PENGUIN PAPERBACK · SOUNDTRACK AVAILABLE ON MCA RECORDS AND CASSETTES · A UNIVERSAL PICTURE

AT A CINEMA NEAR YOU FROM DECEMBER 11

CHECK LOCAL PRESS FOR DETAILS

ADVERTISEMENT





TARDIS FILLERS

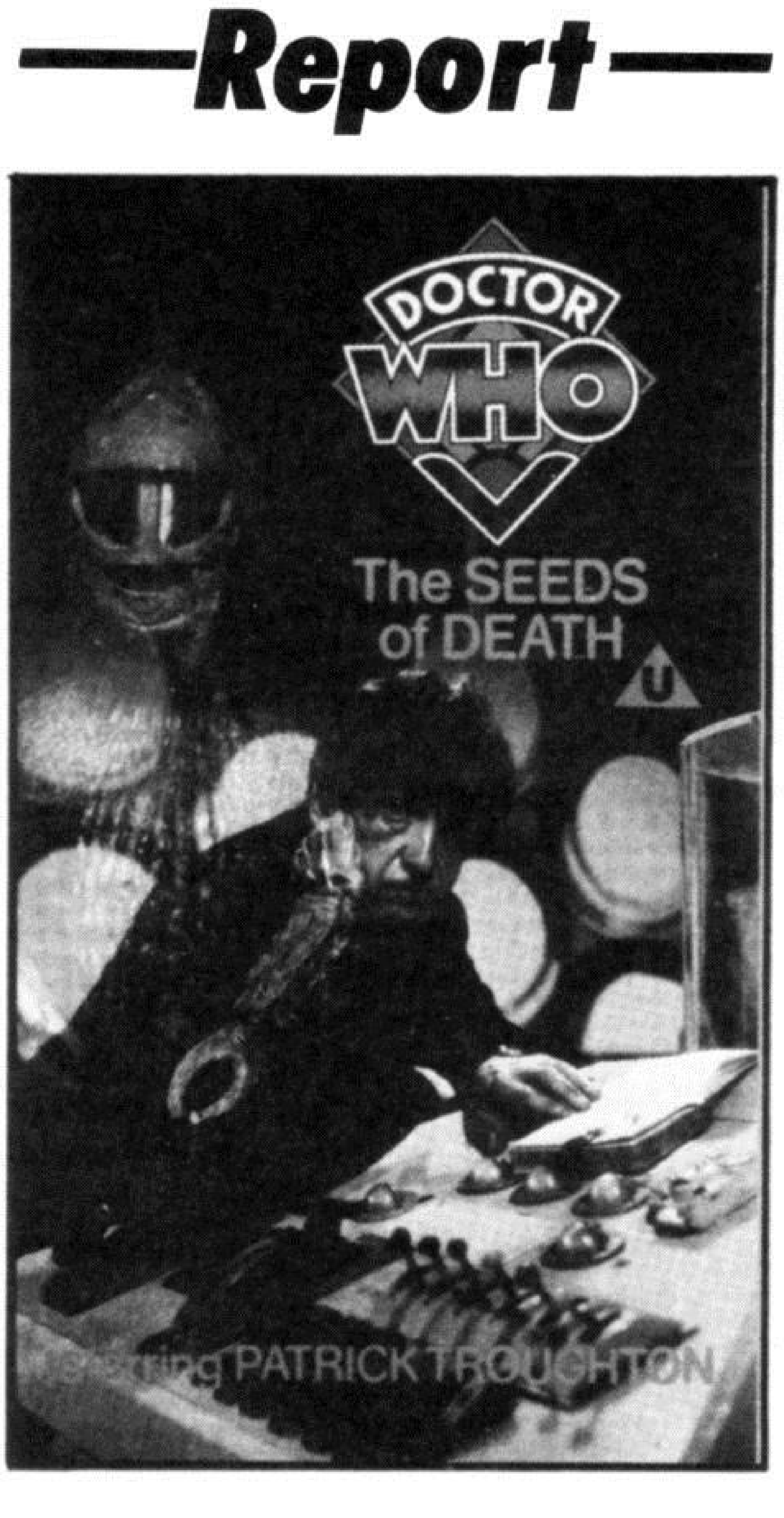
Merchandise Report

It's that time of year again. Santa will be coming soon, battling his way to you through blizzards and storms – unless you live in Australia, where he'll probably be in his bathing costume and laughing at us Northern Hemispherites. And with good reason, because amongst his (not very large) sack of *Doctor Who* goodies are two items unique to Australia, that the rest of the world aren't getting.

And that brings us neatly to our first, and probably most popular, range of merchandise – the videos. Auntie BBC has been very lucky this year – last August they issued their one and only ***Doctor Who* video** of the year, ***Death to the Daleks.*** The good news was that it got to be the number one budget (ie £9.99 or under) video for a few weeks, aided no doubt by Jon Pertwee's highly successful London Virgin Megastore signing – Virgin's most popular signing ever.

The story is not one of the best of Pertwee's era, but Daleks are always a good bet and it has to be said that *Death to the Daleks* uses the metal meanies very well indeed. It is the last non-Davros story and therefore shows them as rational, independent thinking monsters, rather than the robotic slaves they seem to have become over the last 13 years. Also nice is the fact, and the Aussies will appreciate this especially, that the opening sequence where stuntman Terry Walsh waddles around and gets harpooned is back in – no censors here it seems.

Episode one has a rather strange look, though, because apparently, I am informed, it is a copy from an American system 525 line copy and not the PAL standard 625 – thus it looks a little washed out. Personally I think you've got to be a virtual eagle to spot the difference, but the technically minded bods say it sticks out a mile.

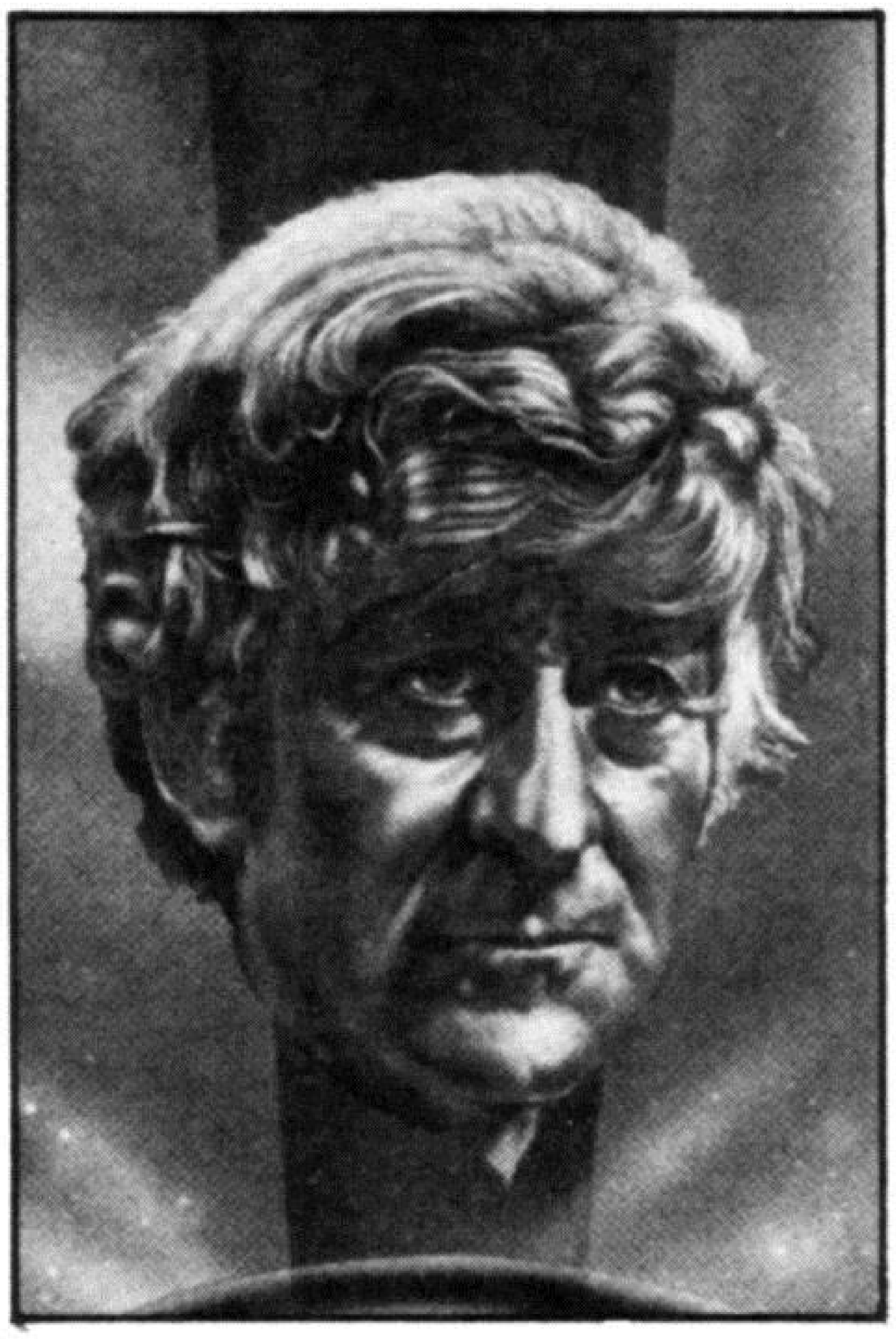


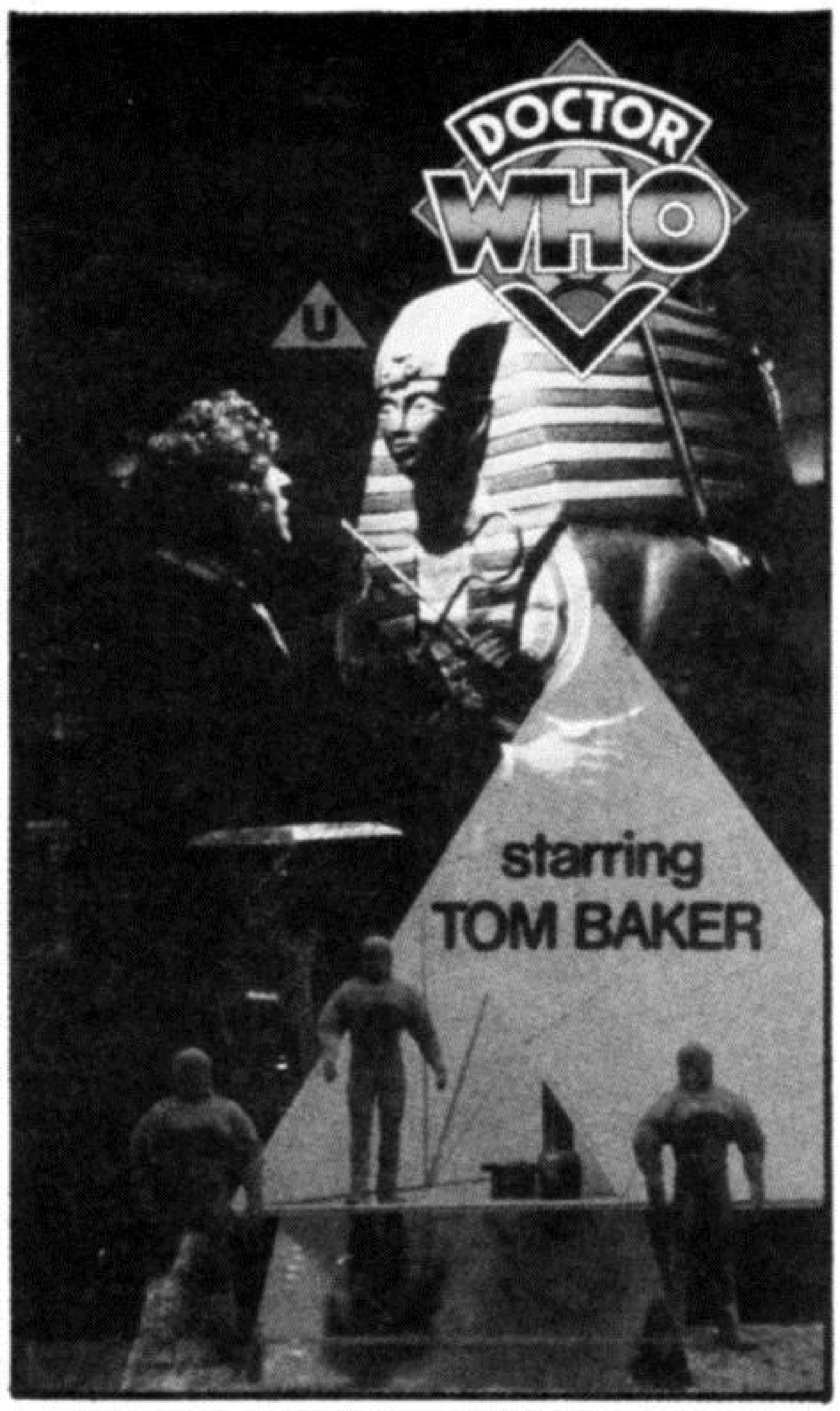
Not only are the Aussies pleased to see that one scene they've not seen before, but they're laughing becuse they had three BBC videos released Down Under this year. You may remember an old Gallifrey Guardian referred to ***The Talons of Weng-Chiang*** being planned for UK release, but because it got a PG certificate, rather than a U certificate, BBC Video decided not to bother. Despite our lot's reluctance, the Australian version of BBC Video *did* release it, along with another we're not going to see in the UK, ***Terror of the Zygons.***

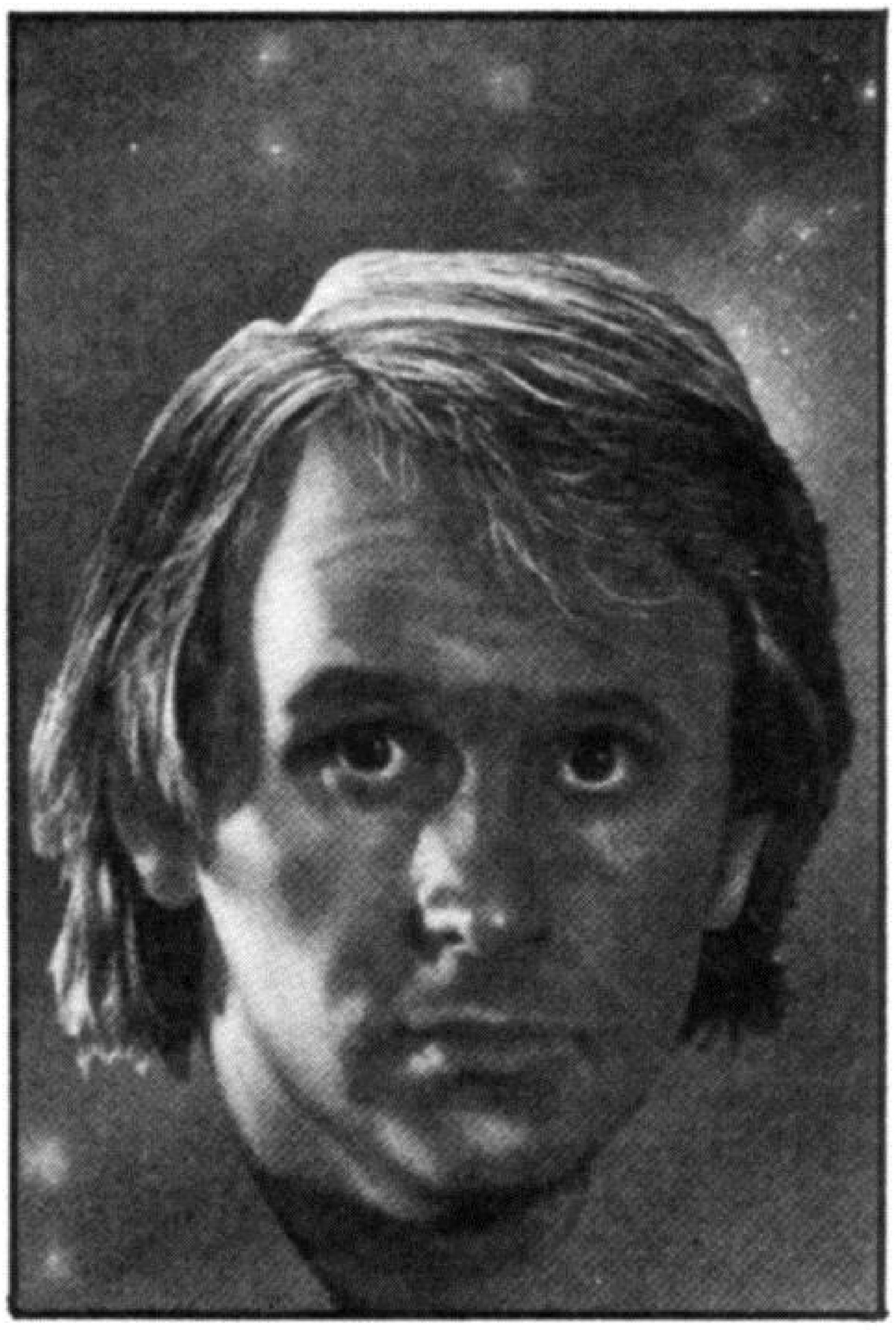
Having awfully nice chums in Australia, I've managed to see these two tapes and they are wonderful. All you have to do is write nice and polite protest letters to BBC Video and request that they rethink their policy – point out that CIC's *Star Trek* videos are PGs as well as U – and maybe something good will happen.

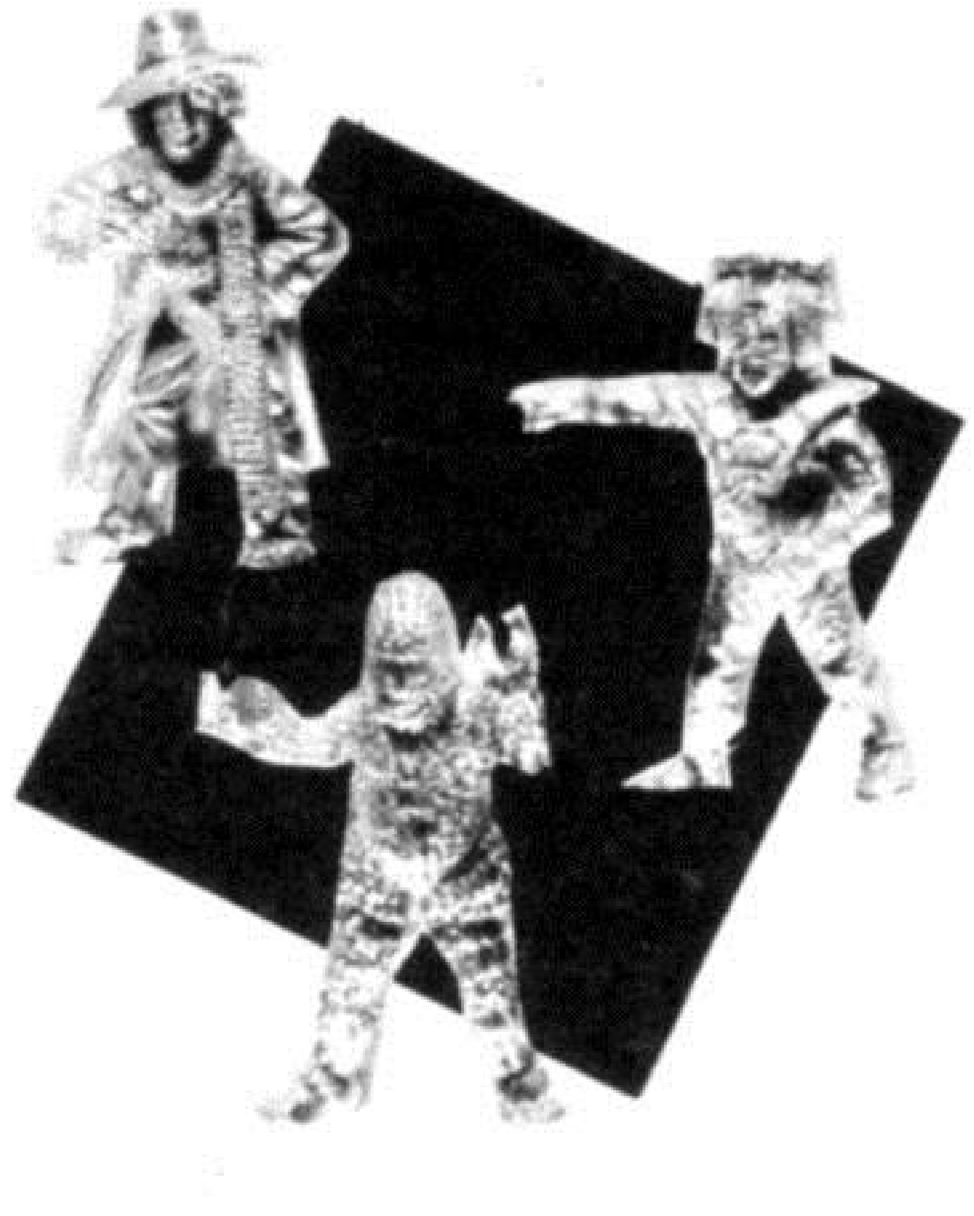
As long time readers will know, BBC aren't the only people who have videos connected with *Doctor Who* and ReelTime Pictures this year released three of their tapes in the ***Myth Makers*** series. The first two are interview tapes, **John Levene** and **Peter Grimwade.** Tracked down and subjected to merciless questioning, the two victims entertain us wonderfully, particularly John Levene, who also directed his one! Levene is shot on location at Richmond Park, not a site of *Doctor Who* filming but merely a place he's fond of. There he discusses the Pertwee era, the effect the programme has had on his life and shows clips from his films made by the A/V company he now runs.

Peter Grimwade's tape is a highly interesting one, full of detail about the stories he wrote and directed, as well as the Tom Baker stories he worked on as Production

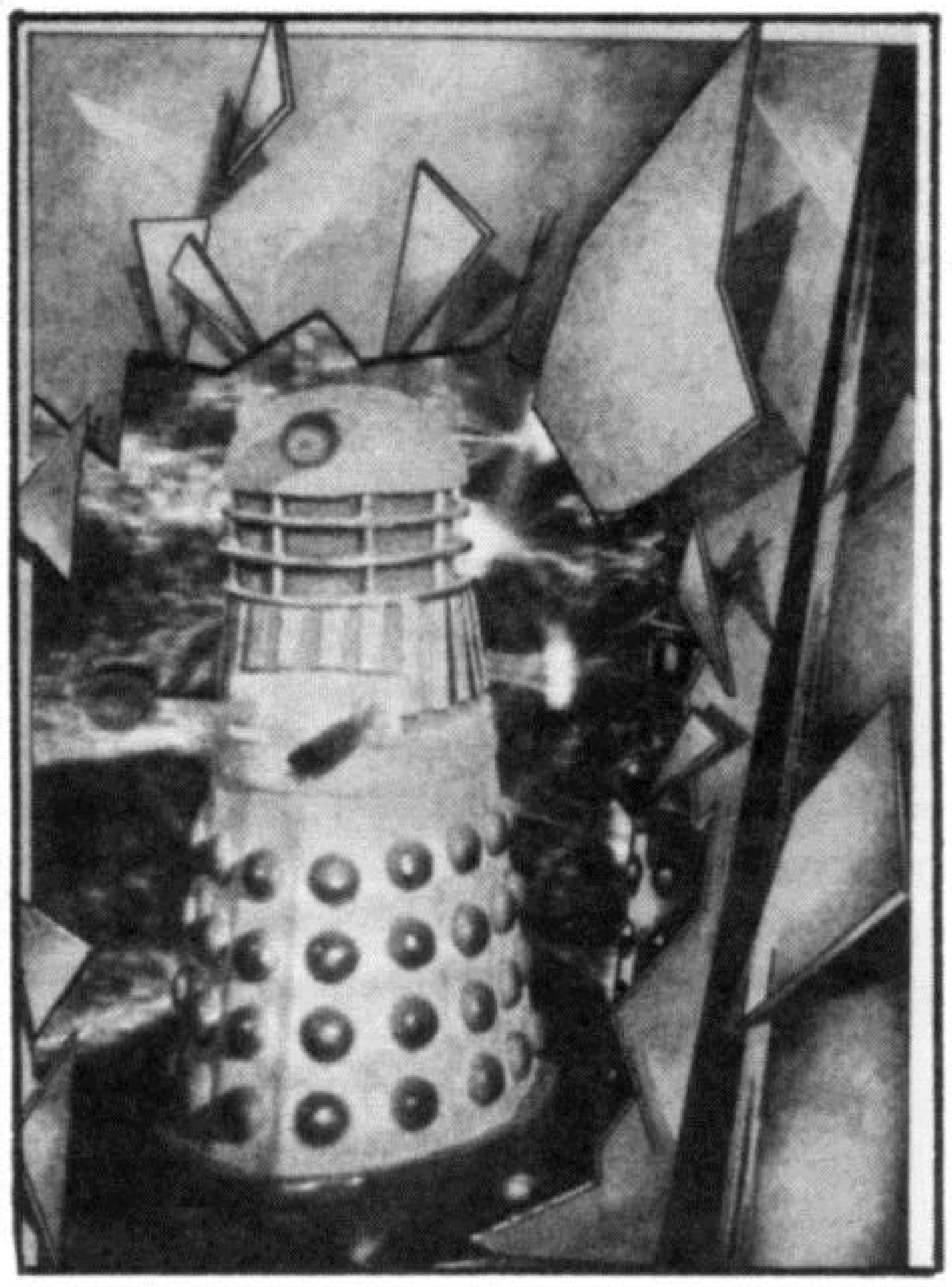








FASA 25mm figures to go with their role-playing game, from Games Workshop or Virgin.



Assistant. You can also see his *Doctor Who* bits and pieces, his cat (all say ahhh . . .), hear about his SF novel *Robot* and see clips from his rumoured-to-be *Doctor Who* spoof *Captain Katt.* All good stuff.

The other tape is called ***Myth Runner.*** Yes, the title is a rip-off of a famous film, and so's the plot. This is a selection of previously unseen clips and a lot of hysterical outtakes from the previous *Myth Makers,* all within the framework of a tongue-in-cheek SF melodrama, in which our hero, Bucko, tries to track down his evil double, The Myth Runner, who goes round subjecting poor *Doctor Who* celebrities to appalling interviews. Sending him on this mission is The Boss, who looks awfully like Michael (Davros) Wisher, and amongst the survivors he meets is The Injured Party, who looks awfully like Michael (Ben) Craze. The 50-minute tape is amusing, visually entertaining and above all, gives us a lot of clips which ReelTime cheekily refer to as The Best, and Worst, of Myth Makers.

Moving away from video and on to music now. Two cassette only items have turned up, both produced by fans. The first is a cassette of Mark Ayres music from the first three years of *Myth Makers.* Regular buyers of the videos will be aquainted with the tunes, but even if you're not, lovers of good mood music can't fail to enjoy this package, available, like the videos from ReelTime, 80 Montholme Road, London SW11. Write off for price details – but do enclose an SAE.

The other cassette has been made available by ***The Doctor Who Appreciation Society.*** You may often have read in this magazine that the early black and white stories often used 'stock music', rather than specially composed incidental music, as done today. Well, that music was produced by Chappell Records and they have allowed the DWAS to release a cassette of their music used in *Doctor Who.* So now you can once again listen to the classic CyberMarch from *The Moonbase,* or the haunting themes from *The Space Museum,* or the music played on Susan's radio by John Smith and The Common Men in *An Unearthly Child.* I think this is the all-round best piece of merchandise of 1987 and if you write to Julian Knott at 46 Chandos Road, Luton, Beds LU4 8EX with an SAE he'll send you details. Get it!

You may have seen ads in this magazine recently for a set of **full head masks,** of **Sontarans, Draconians, Davros** and **Silurians,** made by **Imagineering Ltd.,** who did a lot of the masks during the Davison era.

Although rather pricey, they are very good, with the exception, in my view, of the Sontaran. I don't know whether these are limited editions or not, but maybe you could persuade a rich aunt to buy you one – personally, I'd recommend either version of the Silurians.

Fine Art Castings have been sadly quiet this year, a **Sil,** ***a Pyramids of Mars*** Mummy and the **Celestial Toymaker** being their only 80mm additions, but the 45mm series seems to have grown quite a lot. Let's hope 1988 will see figures in the larger range arrive more frequently.

Andrew Skilleter's ***Who Dares*** company have been quiet, as well. Apart from finding new(!) ways of reissuing old material (a set of art cards of pictures from the 1986 calendar) and a great **calendar** for 1988, Andrew's art mixed with Stuart Hughes', all very good – their only item of real merit and quality has been **a limited edition set of prints** of some Frank Bellamy/*Radio Times* artwork. Extremely pricey, but if you like art, and Bellamy's in particular, you are doing yourself a disservice by not tracking down a set.

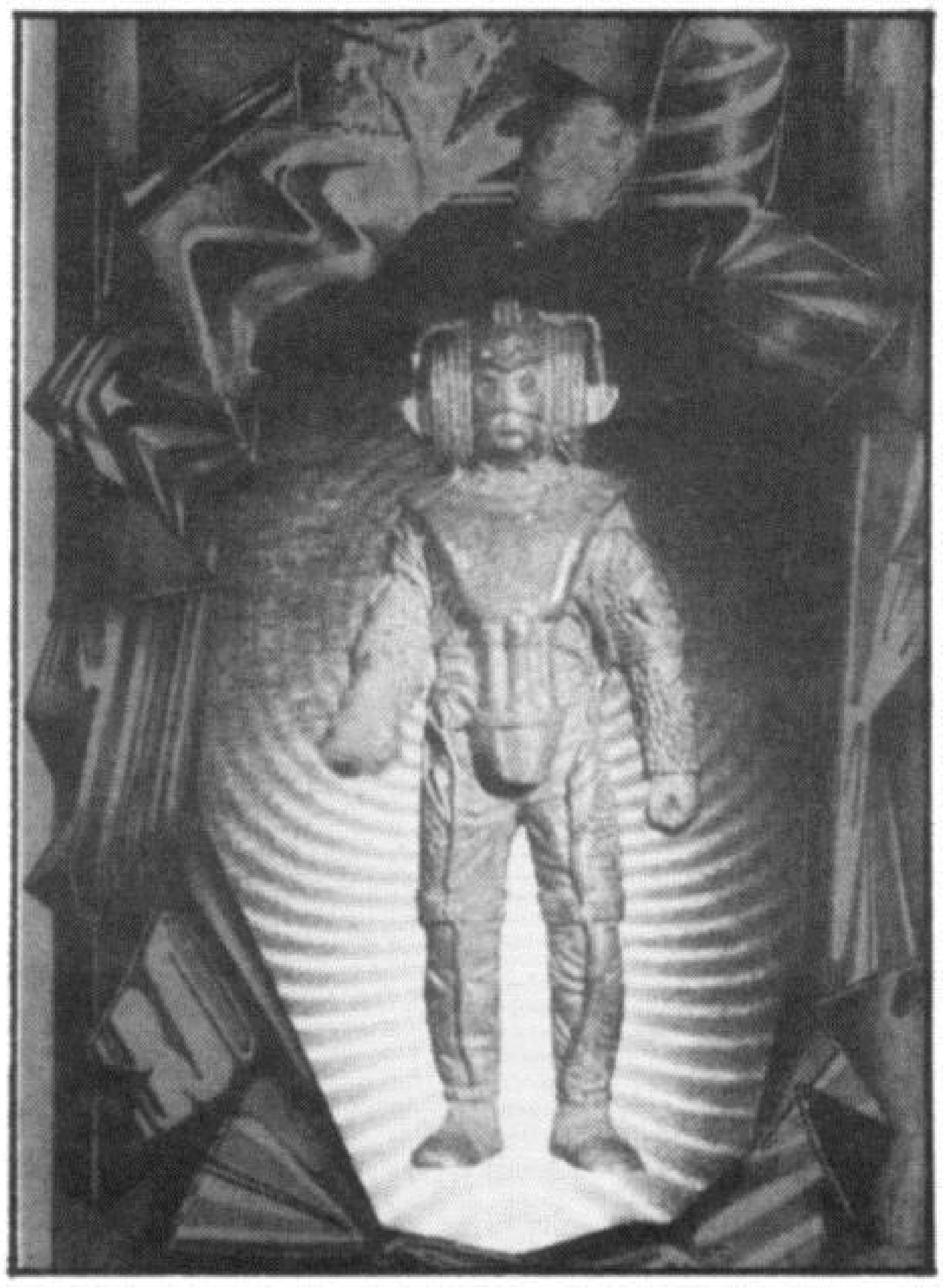
Sadly though, like much recent stuff, the price really is the problem. Ask any dealer at a Convention why prices are so high and the answer's always the same: "Well, if the British don't buy it at that price, the Americans will." Is this true?

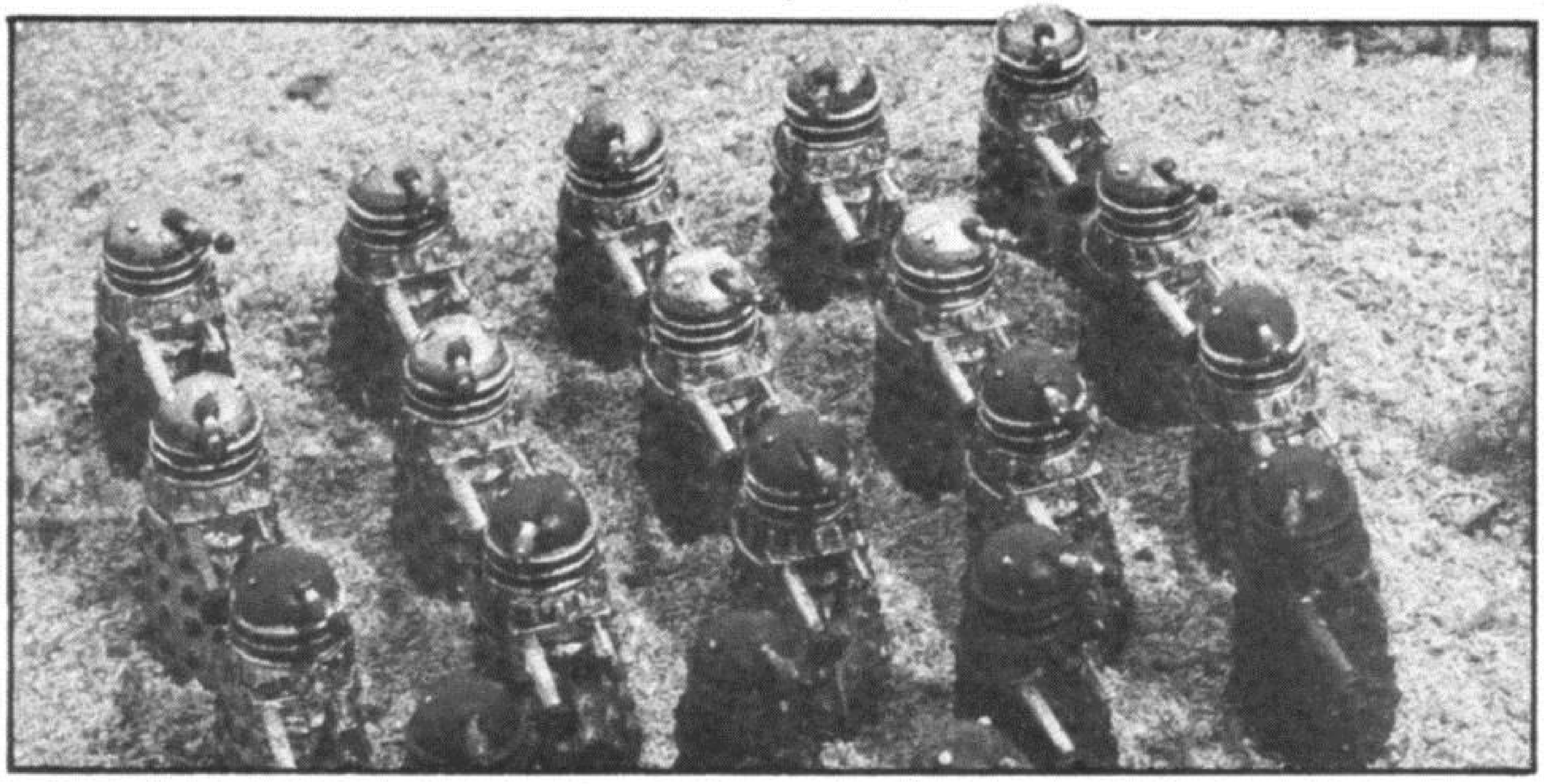
Thankfully, there is a new series of merchandise that is attractive, useful and, above all, cheap. **Light Fantastic,** the UK's foremost Hologram company, have released a series of postcards featuring holograms of *Doctor Who* characters. So far these include a Dalek, Davros, Sil, a Cyberman, a Sea Devil, a Sontaran and The TARDIS. At £1.50 per card these are superb. Stick 'em under a bright light in a dark room for the best result, but even if you just tack them to your bedroom wall, you'll see a Dalek from a different perspective wherever you stand – unless your card is that of a Cyberman. Then, you'll see him. Light Fantastic, based at 13 Coventry Street, London W1V 7FE, will also charge you £3.00 and you'll get a card framed – even better.

Finally, sorry, no Annual this year (again) and at the time of writing, no 7" or 12" version of Keff McCulloch's new theme music. But maybe next year – oh, and keep a look out for (a mere 25 years late) some proper plastic 6" toy figures (like the *Star Wars* ones) from **Kenner Toys.**

Happy Christmas!

Gary Russell





Games Workshop sell an excellent range of 25mm *Doctor Who* miniatures, including a boxed set of Daleks and Cybermen retailing at around £5.00, depending on the stockist. Further information from Games Workshop, Chewton Street, Hilltop, Eastwood, Notts. NG16 3HY. Please enclose an s.a.e.

SEVANS MODELS

It has been a busy year for **SEVANS Models,** for aside from the five brand new kits available now, they are also going into a new venture – pre-assembled models, shipped out ready-made and only in need of a lick of paint. The perfect solution for those who just want the finished article, rather than all the fiddling about that preceeds it!

The new models are much simpler to build than the original Dalek issued back in 1983, so that construction is within the grasp of ninety-five per cent of fans, regardless of modelling ability. Yet, for those who still aren't courageous enough to have a go, he is engaging out-workers to produce the finished unpainted items at a price which should still make them attractive to the bulk of readers.

All the models will, of course, still be available in construction kit form, so let's see what's on offer this Christmas and for the coming year.

One general improvement to all the models is on the packaging front; the same sturdy boxes are used, but now the two-tone cover art has been replaced by photographic colour pictures of the assembled contents in appropriate settings.

The **New Dalek** will doubtless soon be familiar to you all and needs little comment, save to say that these really are Daleks! Excellent though the original was, these are far more aggressive, pepperpotty and menacing. The metal collar mesh adds considerably to the effect, as does the new neck, with its eight separate rods which now actually push through holes in the three neck rings, just like the real thing!

K9 and the **Ice Warriors** benefit from extensive painting guides which, unlike most other commercial kits, not only tell you what to paint but how to paint it – brush techniques, etc.

The long-awaited **Davros** kit is also hot off the press, and by far the speediest and easiest to build of all the SEVANS range, with only two dozen basic components.

The skirt, being flat-surfaced panels, fairly flies together, and the Lad himself, based entirely on the original Michael Wisher *Genesis* version, comprises five pieces! The two body halves and wrist are plastic, while the head is one solid resin and the hand one solid metal forming. The model pictured here is shown at a stage of construction prior to the chair-back and microphone being installed.

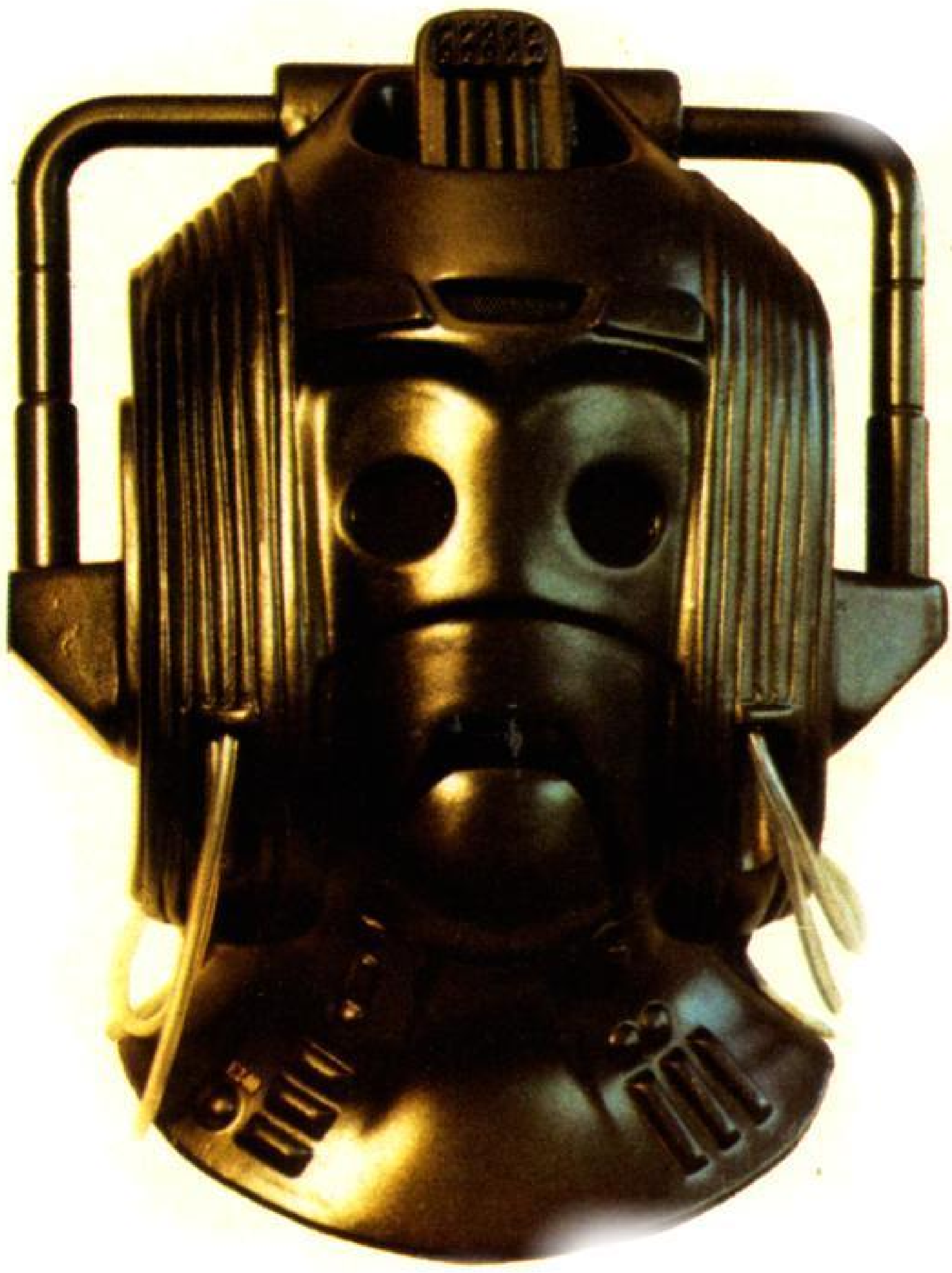
The extensive painting directions feature a stage-by-stage photographically illustrated guide on how to recreate the realistic flesh effects shown here.

The **MK 6 Cyberman Kit,** advertised a year ago and withdrawn by Stuart prior to release, because it did not meet with his standards, is also now available and, judging by the accompanying photograph of one made "straight from the box", was well worth the wait.

The bulk of the bodywork is again plastic, though the helmet and gun are one-piece solid resin castings. The "ear-jugs" are metal and slot in place, while the clear plastic hose pipes dog into pre-drilled holes in either cheek.

This kit features the widest variety of components yet seen, with pre-printed decals, reflective tapes, springs, miniature body netting, clear mouldings, fabric gun strap, etc. Don't be put off by any of this, though, or by the apparent complexity of the photograph. Construction time is only about an hour-and-a-half and painting two hours.

Stuart painted the model shown here himself, and chose to enhance the "wear and tear" aspect to achieve a battle-weary trooper. Full details of all paint variations are given in the kit and the arms and hands can be varied to create a choice of poses. ▶



◀Finally, a new departure. SEVANS are now licensed by BBC Enterprises to produce the full range of **Cyberman helmets** from *Tenth Planet* to date! They are full size, extremely robust, and come *ready-made and painted!* The *Earthshock* variant pictured is from the first batch and shows very clearly the eye mesh and ear hoses fitted as standard.

These helmets are pulled from the same moulds as the original TV props, only in thick plastic, instead of fibreglass. Partially foam-lined and with a removable backplate, they should be available shortly, but only in one colour, Gloss Black, as in tests, Silver was shown to wear very badly and looked cheap.

No special tools or glues are required to build SEVANS Models Kits, just the regular sort you will find at all Hobby or Modelling Shops.

Should you require any further details, write to SEVANS Models P.O. Box 34, TROWBRIDGE, Wiltshire BA14 8XY, England. Only do please send an SAE (UK), or one dollar bill (Overseas) for your reply.

THE NICK MALLETT INTERVIEW

Nick Mallett has directed two *Doctor Who* stories, *The Mysterious Planet* and for this season, *Paradise Towers.*

Richard Marson talked to him about his work.

Nick Mallett originally trained as a dancer, though he always intended to work in television. In order to pursue this ambition, he joined the BBC as a studio manager in radio and after a time, moved into TV as an assistant floor manager. Working up the ladder, he became Production Manager in drama and then moved to the Special Features Unit.

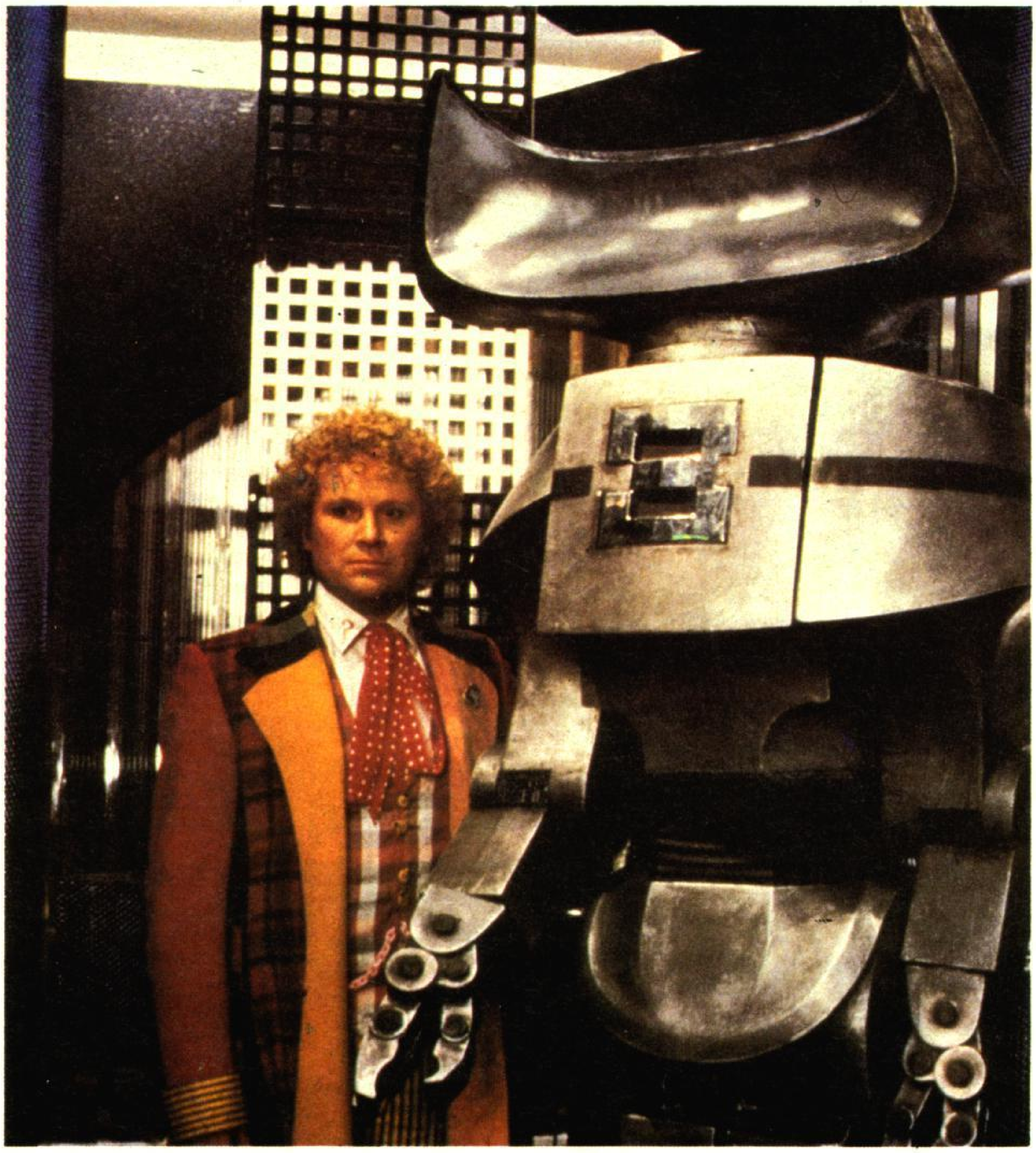
His next move was overseas, where he worked for the Arts channel W.N.E.T in New York, as well as continuing to work with the BBC, and gaining some directorial experience on the drama/documentary series *Oppenheimer*.

After taking the BBC director's course, he was appointed second director on a BBC drama called *Late Starter*, which became his showpiece, and led to other commissions. This interview took place at Nick's office up at the BBC, and though disrupted by a fire practice (during which it was possible to spot the faces of many *Doctor Who* 'names', both past and present, impatiently waiting for the all clear in the car park!), it was obvious that Nick had plenty to say.

Nick Mallett is a quiet man whose age is hard to determine, and whose manner is both self-effacing and conciliatory. He seemed almost nervous of saying anything too controversial (perhaps he thought I was from *The Sun!*), and he was anxious to stress that *Doctor Who* was a happy and challenging programme on which to work.

Nick started by explaining his route to the series: "I directed some of a series called *Black Silk* and did some video training films with a company called Video Arts. Then John contacted me and asked me if I'd like to do a *Doctor Who*. I'd not worked on a drama with special effects before and I think he chose that first one for me (*The Mysterious Planet*) because, effects-wise, it was quite gentle!

"I felt that it was a very good piece of drama, showing various shades of light and dark and I think John thought I could give it the



sensitivity it needed. What appealed most was establishing the life outside the city and comparing the lives above and below ground.

"I liked that element of a lot of comedy but wanted to be careful not to overstate it."

"In parts, one had to be terribly gentle with stuff like Peri realising that this was Earth – her home. And when I first read the scripts I found the chracters of Glitz, Dibber and Katryca particularly appealing. I liked that element of a lot of comedy but wanted to be very careful not to overstate it. I think John felt I would be good at the real life human drama and containing the heights of the comedy present."

I asked Nick about his often starry casting: "You have to take the company as a whole and cast for things in terms of a visual contrast. Obviously with Glitz and Dibber I was looking for a double act, but I still thought about the others. I'd worked with both Joan Sims and Tony Selby before on a series called *Cockles*, for which I did the choreography.

"Joan actually came to my mind virtually right from the start, but then I had to be very careful with the balance of the rest of the casting. John had mentioned Tony from day one and as producer, he's very good because he allows you complete freedom and he'll discuss things with you – he'll encourage you to take a slight risk if you're thinking on the same lines. That was the same with *Paradise Towers*.

"At the start Glitz needed to be much larger, and Tony had lost quite a lot of weight and when he looked at the script, he was slightly worried, because he assumed I'd be asking him to put on about three stone, which he didn't particularly want to do. As it was, he wouldn't have had the time. With Dibber it was more a case of meeting lots and lots of actors, having Tony in mind and looking for that wonderful ability to convey expression through the eyes. It was a case of finding someone who could give me a paragraph in just a look and a gesture.

"Casting is very, very enjoyable. That's when it begins to come together. You're thinking about the casting, working out how sets are going to look, and it's a bit like making a cake. You get all the ingredients together and then you put them all into the bowl. With *Doctor Who*, before location work begins, you need a read-through and a couple of days' rehearsal for the cast to find where they're going.

"The rehearsal periods for *Doctor Who* are generous."

"The relationship with the cast is very important. You must allow them the chance to play around with the lines and that's when it's very difficult if you don't have enough time before you go on location, because every minute is so much money and you can't afford to take twenty minutes to chat about the motivation of the character.

"The rehearsal periods for *Doctor Who* are generous. John really has given a very realistic rehearsal period, so that when you go into the studio you are particularly solid about the performances and you can say, 'Well, this is scene seventeen from episode two,' and they're not thrown at all.

"With less experienced actors, when it comes to an effect, you really must spell it out to them and explain what's going to happen. You'll hear the older ones saying, 'Oh no, he's off again!' but it has to be done that way if it's to be realistic."

Nick explained that with the casting of Drathro, played by Roger Brierley, it was originally intended for Brierley to provide both the voice and to operate the costume too: "It was very much an acting part – he was the villain after all. Though it worked very, very well with the guy from Visual Effects in it instead of Roger, it could have been a different story.

"The visual effects guy was absolutely brilliant, because he came in for just half a day's rehearsal – the final day – and watched Roger walk through the part. Roger knew about the suit he was supposed to wear from the beginning and I think he began to get cold feet right from the start. In the end, you see, he simply decided he couldn't face it but he didn't come clean until very late in the day.

"He told me he felt very top-heavy in the costume and he really didn't feel safe. He would have been so preoccupied with just standing up upright that it would have spoilt the acting. Mike Kelt (Visual Effects Designer) tried every way of adapting the costume to make it more comfortable, but he just didn't want to do it.

"In the end, we fitted the guy in the suit with an earpiece so I could give him directions like, 'This is where you really have to go bananas!' and Roger kept an eye on him, so that if I was terribly involved elsewhere, he would say, 'This is where. . . etc.etc.'."

The visual side of both Nick's stories has been quite specifically

linked with the story – in *The Mysterious Planet,* there was the clearly defined difference between the futuristic city dwellers and the primitives above, while in *Paradise Towers,* the actual setting and jargon in the script gave little room for design vagueness.

Nick spoke about this visual aspect: "It's a company of people throwing in ideas but both scripts were quite clear in terms of what was required. The location for the first story was absolutely brilliant and corresponded with exactly what the script described. I think BBC Scotland had actually filmed there about a year or so before, so it's on record and we went down and had a look at it.

"We did a certain amount of refurbishing and the actual temple area – the hut – was all scheduled to be achieved in the studio but we decided we couldn't go there and not make the best of that location. So we moved a lot out of the studio onto Outside Broadcast, because we could never have created that atmosphere in the studio. It meant we were able to develop the idea of life going on outside the city.

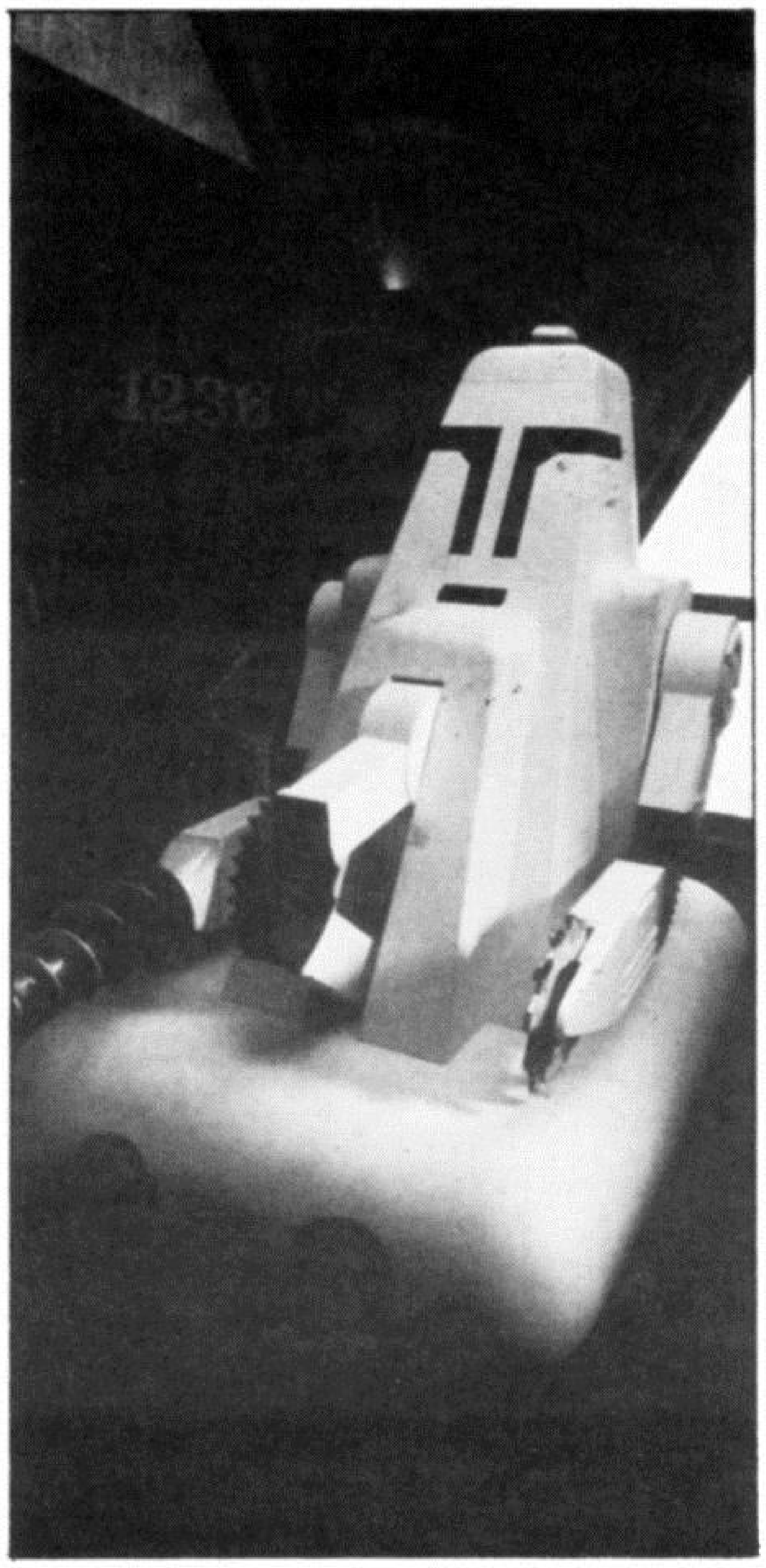
"You have to weigh up your time very carefully."

"It took a while for us to get the right look for the interiors and to decide what was going onto O.B. and what would go into studio. You have to weigh up your time very carefully, because you do most O.B. on single camera set-ups, which is longer than studio multi-camera recording and you simply cannot afford to run out of time on *Doctor Who.*

"With the second studio, we had the problem of not actually having the Trial set ready until seven in the evening. It wasn't that it wasn't ready in time – in fact, what had happened was that Movement Control, who send all the sets to the right studios, had sent half the Trial set somewhere else. So we had half the set up, and it seemed to take forever to fit the rest of it in when it finally arrived.

"We managed to get on the set for a rehearsal at 5.30 and then we stopped at six and went straight into a rehearse/record situation at 7.30. We knew that we wouldn't be able to finish on time.

"It was very hard on the actors, because that Trial stuff was the most heavy drama. Very, very heavy drama. They needed time to get through it. They'd been so solid at rehearsal, because we'd actually spent a lot of time on those scenes, because we knew we would be fairly pushed, and when you're doing all the scenes in one block as well, it is quite difficult for them. It's very convenient for us in production, But the actors are having to contain a whole shift in plot and emphasis between each scene.



"At 9.10, we started to go for scenes without blocking and Him upstairs seemed to have been on our side, because we had very few problems with cameras. I ended up changing shots literally on air and we did it because the cast were absolutely solid and the cameras were, too. When you have a problem like that, everyone pulls together. If you wally around in the studio wasting time, then the crews can turn against you. The director has to provide adrenalin.

"The worst problem was that we'd left one of the most complicated scenes to last – the Doctor arriving – because that had a lot of lighting changes and camera movement. The idea was to get into the set and play around with it, but we ended up dashing through it!

"The cast had to be aware of what was going on in the rest of the plot. It always annoys me when I go to a rehearsal and an actor has a very thin script because they've ripped out all the pages that don't directly concern them. I then make them tell me what's been going on between their scenes. This happened when I worked on *Crossroads,* which was far worse than working on *Doctor Who,* though I enjoyed it because of the pace."

"You don't want to end up with a montage effect that leaves you exhausted at the end of twenty-five minutes."

Several scenes were cut from the first draft of *Mysterious Planet,* including a lengthy TARDIS sequence. Why had these changes come about? "We decided on the cuts at the editorial period – we never rehearsed them. It's been the same with certain parts of *Paradise Towers.* In both cases, you speak with your writer and then with John and try to decide cuts where things are beginning to sag, or it's a bit repetitive, and you're left asking, 'Do we really need this?' You must have an idea of the timing – there's no point in creating a set that you're not going to use.

"Also with *Doctor Who,* you must be giving a good story – you don't want to end up with a kind of montage effect that leaves you exhausted at the end of twenty-five minutes. It's a question of keeping it really biting all the way through and making sure that the way you shoot it doesn't distract you into creative shots which take you away from the drama."

Like all directors on *Doctor Who,* Nick has experienced the usual problems of making alien machines and monsters look as credible as possible: "With *The Mysterious Planet,* the service robot came off its tracks. On location we had the whole sequence of that particular robot carrying the Doctor off and being chased by the Tribesmen, but the robot just couldn't go at any speed, so right then and there I had to devise a different way of shooting it – very quickly.

"I had wanted to do high shots, seeing everyone following it but we couldn't actually achieve that. In the studio sequence that preceded this, we realised that we would only have one or two goes at breaking through the wall, so I isolated two cameras and we thus had two takes in one, so to speak.

"In *Paradise Towers*, the robot was a very important part of the overall effect and there was definitely the danger that it would look unconvincing or unwieldy, so we spent as much time as we could getting that to operate smoothly, and in the planning stages it was discussed at great length as to how best to go about constructing it. I think in the end that it worked, but you're always limited by the time and money element."

"I'm really an actors' director."

Paradise Towers boasted a superb cast, almost like a repertory company and with its verbal wit, seemed very much an actors' showcase. Nick confirmed this and said: "That script was the reason we were able to get such a good cast together. It's a marvellously subtle piece of writing and I thought it had some terrific parts, as well as some obvious but clever satire in it.

"I'm really an actors' director – I will spend hours and hours with them working out characterisations and business. If the actors are happy, you can mould them into the structure of your scenes and create a composite effect.

"You obviously know what you want to do initially but the actors must in fact be given complete freedom, must be allowed to develop any situation in any way they want, so long as they don't do something really stupid. If they want to play everything to a wall downstage, then there's obviously no way – but a camera can pick up anything from an actor, so creatively, I give the actor precedence.

"Colin and Nicola were magic from day one, and so were the cast of this adventure. In both cases we were really able to improvise and get to grips with a scene, giving a scene two or three different approaches until we found the one that was most comfortable. It's a case of if they want to show emotions, how far they go. For instance, we discuss how far the Doctor would show a sensitivity to his companion. Because they've had the opportunity of feeling their way through it, they can always get to that pitch later on."

Nick was at Birmingham working on *Crossroads* when the call came asking him to direct *Paradise Towers*: "John takes scripts and then he looks at directors, which I think is absolutely right, because I don't think every director is right for every script. With this one, with its wonderful scenes with the old Rezzies, I was the one to get those kind of performances out of the lines. It's a super four-parter – a really good drama – and I think it's perhaps my favourite of the two I've done."

"It's very heavily dialogue-based, which is quite unusual, and it has a wonderful progression through the plot – baddies chasing goodies and goodies having a really good hideout.

"It helps having such an inventive leading actor as Sylvester – I was working at Central when he was announced, and he's done quite a lot up there and people kept coming up and telling me how marvellous he is to work with. These were people who previously had no interest in *Doctor Who*, saying, 'God, it's going to be wonderful!' – which was very encouraging for me, because up to that point, I'd never worked with Sylvester."

"The problems come with the practical side of shooting."

Nick was, however, very aware of the delicate line he and his team were treading between satire and farce: "We were very careful not to spoil it, because it's so witty. When I was offered it, John explained it all to me and said how it would look. I was delighted that it so completely fulfilled his expectations, because you never know how enthusiastic a producer is – he's not going to run his series down, is he? but he was right and I was over the moon with it."

Nick says that artistically, *Doctor Who* has enormous appeal for someone with a background in the arts: "It's not just an ordinary police drama or something. It attracts a great deal of talent and enthusiasm and for a long-running series, that's remarkable. The problems come with the practical side of shooting it, in that the programme's science fiction basis gives it certain special requirements .

"In *Mysterious Planet*, we had to shoot a sequence with Balazar being covered in gunge from a chute. On paper, that looks very straightforward and we all thought it would be really simple. But because of the angle of the set and because we didn't have enough set to shoot it in anything but fairly extreme close-up, it was very hard for the man up the ladder with the bucket of gunge to aim it right and tip the right quantity down the opening. So, a scene we thought would be over and done with in one take, or at the most two, took much longer than anticipated. On *Doctor Who*, you learn not to be surprised by instances like that."

Completing the editing of *Paradise Towers* in late July, Nick went back to America to work for W.N.E.T. in New York. This element of travel and mixing drama with arts work appeals to him very much: "I think with directing drama you need to refresh yourself and go and do other things, so as not to become stale. I mean, there's just no way I would carry on doing something like *Crossroads*, week in week out.

"If you get too heavily into the grind, you start allowing the pressure of the studio to affect your artistic judgement – you allow shots that you would never normally plan, because it's easier than what you first thought of. When you go away and come back, you start fighting the system to get the best out of it, and I think that's a very good thing."

As for a future return to *Doctor Who*, Nick is non-committal: "Perhaps. You can never pre-plan and as you know, John thinks of certain scripts for certain directors. Working on *Doctor Who* has given me a lot of professional satisfaction and pleasure and I think it's got a very healthy future."◆

Our thanks to the *Doctor Who* office for arranging the interview for us.

The DOCTOR WHO HISTORY
BY TIM QUINN AND DICK HOWETT
No. 10
HERE WE ARE IN THE VICTORIAN AGE, PERI!
OH, I JUST LOVE THE DRESSES!
A TIME OF HIGH STANDARDS, STIFF UPPER LIPS AND THE MOST INGENIOUS DALEK INVASION OF ALL TIME.
DALEK INVASION?
EXTERMINATE!
PLOP!
YES! THE FASHIONABLE CRINOLINED FROCKS WERE THE PERFECT DISGUISE FOR A DALEK TASK FORCE!
BECAUSE LEGS WERE LOOKED UPON AS SINFUL DURING THIS ERA AND ALWAYS COVERED, THE DALEKS HAD PLENTY OF PLACES TO HIDE!
SHE SITS ALONE AMONGST THE CABBAGES AND PEAS...
EXTERMINATE!
GASP! EVEN PIANO LEGS—IS NOTHING SACRED?
EXTERMINATE! ETC
Steinway
THE DALEKS DIDN'T HAVE IT ALL THEIR OWN WAY...
TIGER
RHINO
TERRY NATION
...WHEN 'BAGGING A DALEK' BECAME A POPULAR SPORT AMONGST BIG GAME HUNTERS.
THERE'S ONE OF THE BLIGHTERS NOW....!
BLAM!
MY MISTAKE. IT WAS ONLY MOLLY THE MAID.
HOWEVER, WHEN DALEK CASINGS TOOK OVER FROM ELEPHANT'S FEET AS FASHIONABLE UMBRELLA STANDS, THE DALEK FATE WAS SEALED!
FROM BIG GAME HUNTERS?
RETURN TO BRITISH RAILWAYS LOST PROPERTY OFFICE
DICK HOWETT '87
NO - FROM THREE-LEGGED ELEPHANTS WHO COULD NO LONGER MAKE A LIVING!
ZOOM!
! ?
RUMBLE! TRAMPLE! HOBBLE!
NEXT: QUEEN VICTORIA IS NOT AMUSED (UNFORTUNATELY)

◆CLASSIFIED◆

◆SHOPS◆

THE PROFESSIONAL COMICS SPECIALISTS

NOSTALGIA & COMICS

14/16 Smallbrook Queensway,
BIRMINGHAM, B5 4EN.
Tel: (021) 643 0143

129 Middle Walk,
Broadmarsh Shopping Centre
NOTTINGHAM. NG1 7LL.
Tel: (0602) 584706.

Always quantities of current and back issue British & American comics, SF/Horror and General film magazines in stock. Mail order list available for SAE. Our large comics shop is open for you to call Mon-Fri 9.30-5.45; Sat 9.30-6.00.

"Biggest Comics Shop I've seen" – *J. Romita Jr.*

"What a magic shop" – *Paul Daniels*

MEGA-CITY

18 INVERNESS ST.
CAMDEN TOWN LONDON SW1
(Turn right out of Camden Town Station, towards Lock. Inverness is first on left, off High st.)
01-485 9320

Open 7 days a week 10am-9pm

Over 900sq.ft. of US and UK comics, European Albums, Judge Dredd Books, Undergrounds, T-shirts, Science-fiction, Horror. Film/TV P/B's, magazines & annuals.

One of the finest stocks in the country, in pleasant, uncramped surroundings.

FOR MAIL ORDER CATALOGUE
Send Two 2nd Class Stamps

FILM & TV FANTASY

Send SAE for our list of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc. Magazines, books, annuals, stills, posters, toys, models, miniatures, games, T-shirts, collectibles, Star Wars items, videos, S/Tracks, new James Bond merchandise PLUS exclusive Dr Who merchandise.

MOVIE MEMORIES
"The Movie Store"
7 High Street, Twyford, Berks RG10 9AB
Tel: 0734-342098
Shop open 9.30-7pm Mon-Sat

ODYSSEY 7

Unit 7, 1st Floor, University Precinct,
Oxford Rd./Booth St. West,
MANCHESTER 061 273 6666

Unit 6, Harrison St, Off Vicar Lane,
(Opp. W. Yorks Bus Station)
LEEDS 0532 426325

The above two shops specialise in American Comics, Science Fiction, Film/T.V. material.

ODYSSEY
MAGAZINE & POSTER CENTRE
21, Hanging Ditch, Corn Exchange Building, MANCHESTER 4

Mags for every interest. Superb range of posters. **061 832 7044.**

COMIC SHOWCASE

76 Neal Street, London WC2
01-240 3664

Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the '70s; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We now offer a full range of advance IMPORT comics from all the major companies. We are always interested in buying collections of old or rare comics in nice condition.

FORBIDDEN PLANET 1

Science Fiction and Comics.
23 Denmark St.
LONDON WC2H 8NN
01-836 4179

FORBIDDEN PLANET 2

Film and TV Fantasy.
58, St. Giles High St.
LONDON WC2H 8LH
01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material at: Central Hall, Westminster, LONDON

Starts: 12.00. Admission Free.

Dates: Dec 12th

Fantasy World

10 Market Square Arcade,
Hanley, (opp. Lewis's)
Stoke-on-Trent, Staffs.
Tel: 0782-279294

The complete fantasy film & comic book store

American & British comics, back issues from the early 60's up to the latest imports. Role playing games, TV, horror, S.F. & general film magazines & books, soundtracks, Sci-Fi & Fantasy paperbacks. Posters (1000s), martial arts section (Bruce Lee), rock books, T-shirts, cult jewellery & much more. We're a modern city centre shop with two floors & over 2,000 sq ft to serve you.

WHO SAID THE BIGGEST ISN'T THE BEST?

Open Mon-Sat (10-5.30), Mail Order service (over 7 years experience), send S.A.E. requesting your particular interest.

The FINAL FRONTIER Bookshop

43/44 Silver Arcade, Leicester LE1 5FB

The ONLY shop in the centre of Leicester specialising in US imported comics – MARVEL/DC etc, 2000 AD, JUDGE DREDD, S.F., FANTASY, books, magazines, STAR TREK & DR WHO material, badges, annuals, posters, ROLE PLAYING GAMES, MINIATURES and much more. WHY NOT PAY US A VISIT? Or send SAE for our catalogue. Telephone enquiries also welcome. (0533 510775) Visa & Access accepted.

Open 9.30am-5.30pm Monday-Saturday

Sheffield Space Centre

33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

◆MAIL ORDER◆

Joke Shop By Post

FREE Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p.

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, cigarette bangers, joke blood, sick mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, slime-in-a-pot, water machine-guns, posters, badges. **The complete Joke Shop by post.** Send 13p stamp with your name and address for bumper colour catalogue and Free Gift to:

MATCHRITE, The Funny Business
(Dept. Y), 167 Winchester Road,
Bristol BS4 3NJ.

NEW! DOCTOR WHO SWEATSHIRT,

Great new logo – full size colour print on top quality black sweatshirt
Sizes: S, M, L – £9.99.
XL – £10.99

Cheque P/O to
Image Merchandising
The Cross, Stonesfield
OXFORD, OX7 2PT

Christmas orders by 16 December 1987 please.

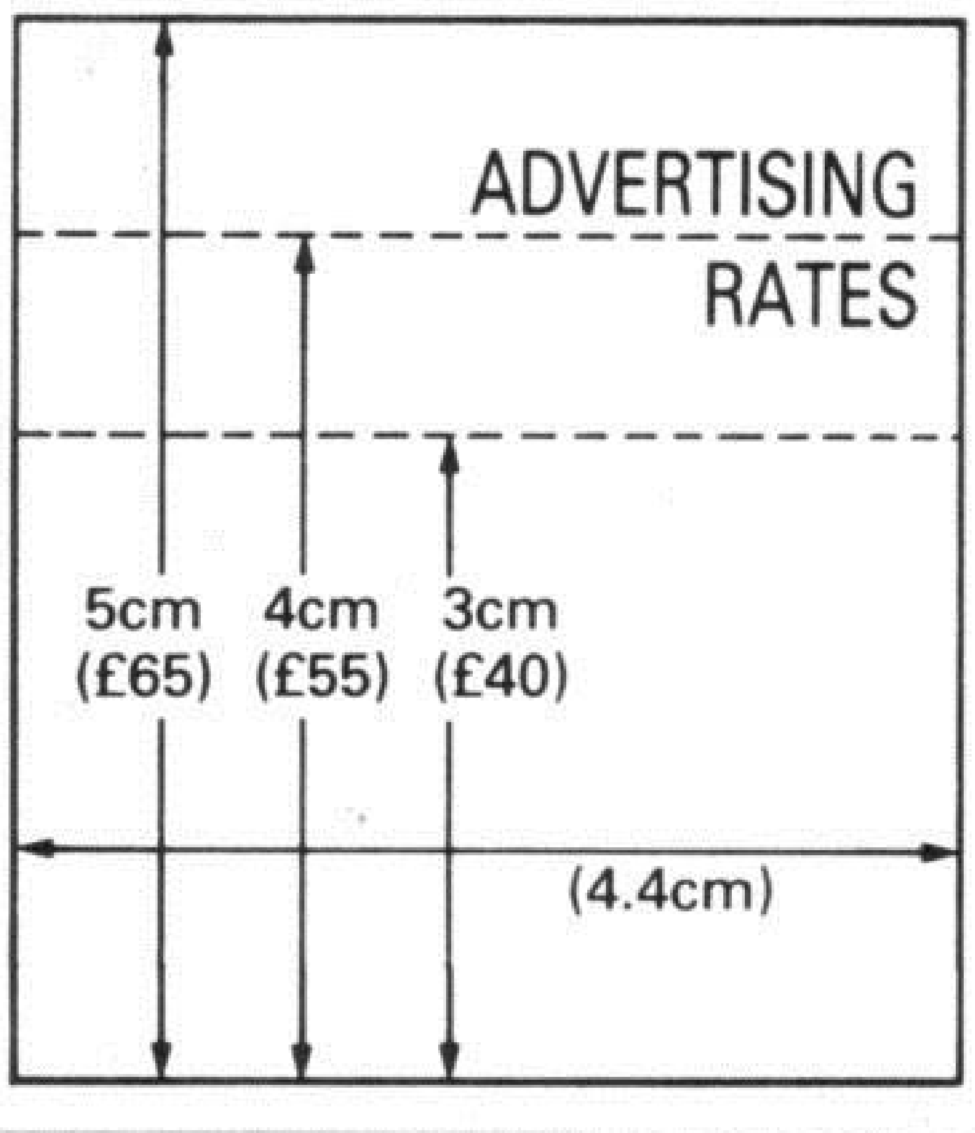
Attention all Doctor Who fans

Our latest thirteen page Dr. Who merchandise catalogue is available now. We have in stock hundreds of books, annuals, toys, games, photographs, posters, videos and magazines, plus many rare dalek items from the sixties.

Our catalogue is free please telephone or send us your name and address.

Personal callers by appointment.

Sci-fi publications,
35 Clickett Hill,
Basildon, Essex, England
Tel 0268 26645



◆MAIL ORDER◆

American and British Comics.

SAE for 28 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Plastic bags also for comic protection.

I buy BLAKES 7 Weeklies & Annuals

The Comics Mail Order Specialist

(JUSTIN EBBS) JUST COMICS

2 Crossmead Avenue,
Greenford, Middlesex UB6 9TY

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside, DN14 0RT.

WONDERWORLD

26 Ashley Road, Boscombe,
Bournemouth, Dorset BH1 4LH
Phone: 0202 37733

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Books, accessories. So why not visit us or send us your SAE? What's to lose?

"NO SAE = NO REPLY"

FREE

Science Fiction/Fantasy Monthly Magazine

★ Reviews ★ News ★ Comment ★
All UK SF/F paperbacks sold

Write to: SFF BOOKS
P.O. Box 712, London SE9 1XW
Or Phone: 01-859 6649

● Readers are advised that only cheques or postal orders should be sent in response to advertisements in the Classified Ads section. *Please do not send cash* as neither Marvel Comics Ltd nor the advertisers can be held responsible for it.

TO ADVERTISE IN THE CLASSIFIED ADS, RING DONNA ON (01) 221 1232

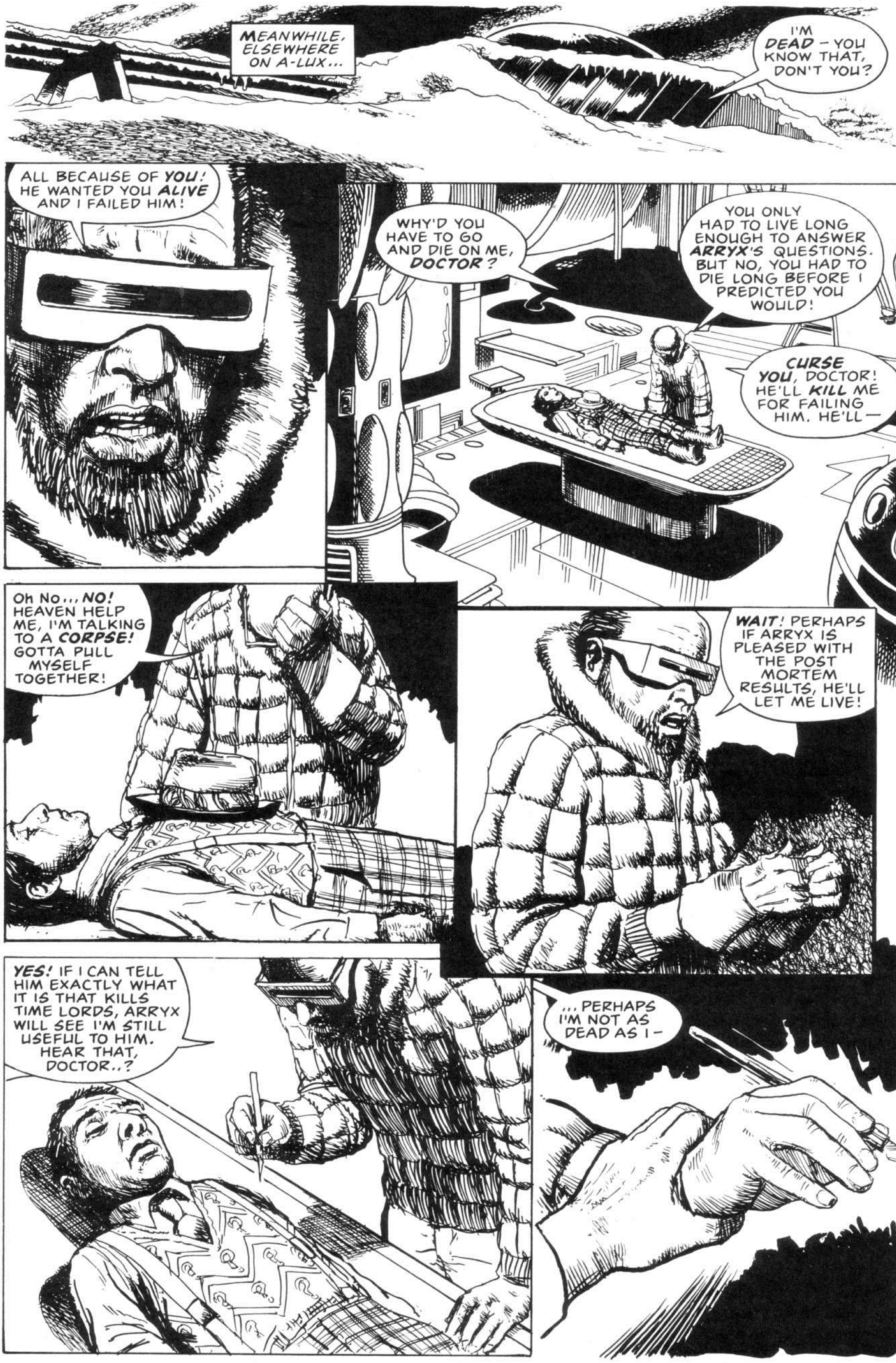
A-LUX IS NOT A PLACE YOU'D EXPECT TO FIND ICE WARRIORS!
WELCOME to A-LUX
BORN AND BRED ON THE FRIGID WASTES OF MARS, A PLEASURE PLANET BOASTING CONSTANT SUNSHINE AND HIGH TEMPERATURES IS NOT USUALLY TO THEIR TASTES.
BUT THEN A-LUX IS NOT QUITE WHAT IT WAS!
AND THOUGH IT NOW SUITS THE ICE WARRIORS...
MORNING! Er... WHICH WAY TO THE BEACH?
...OTHERS LIKE IT THE WAY IT WAS!
NOW - TAKE HIM!

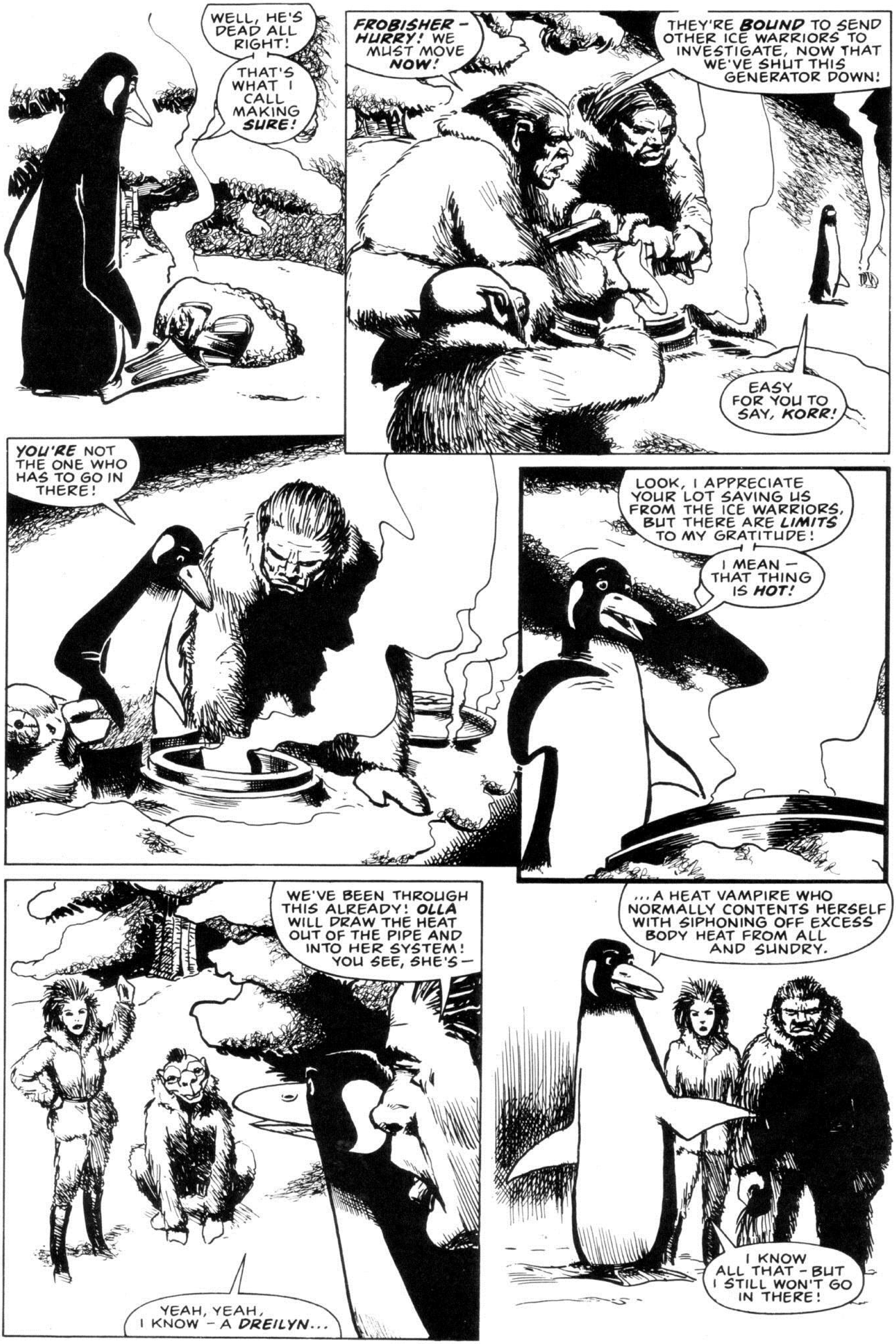
a COLD DAY in HELL!

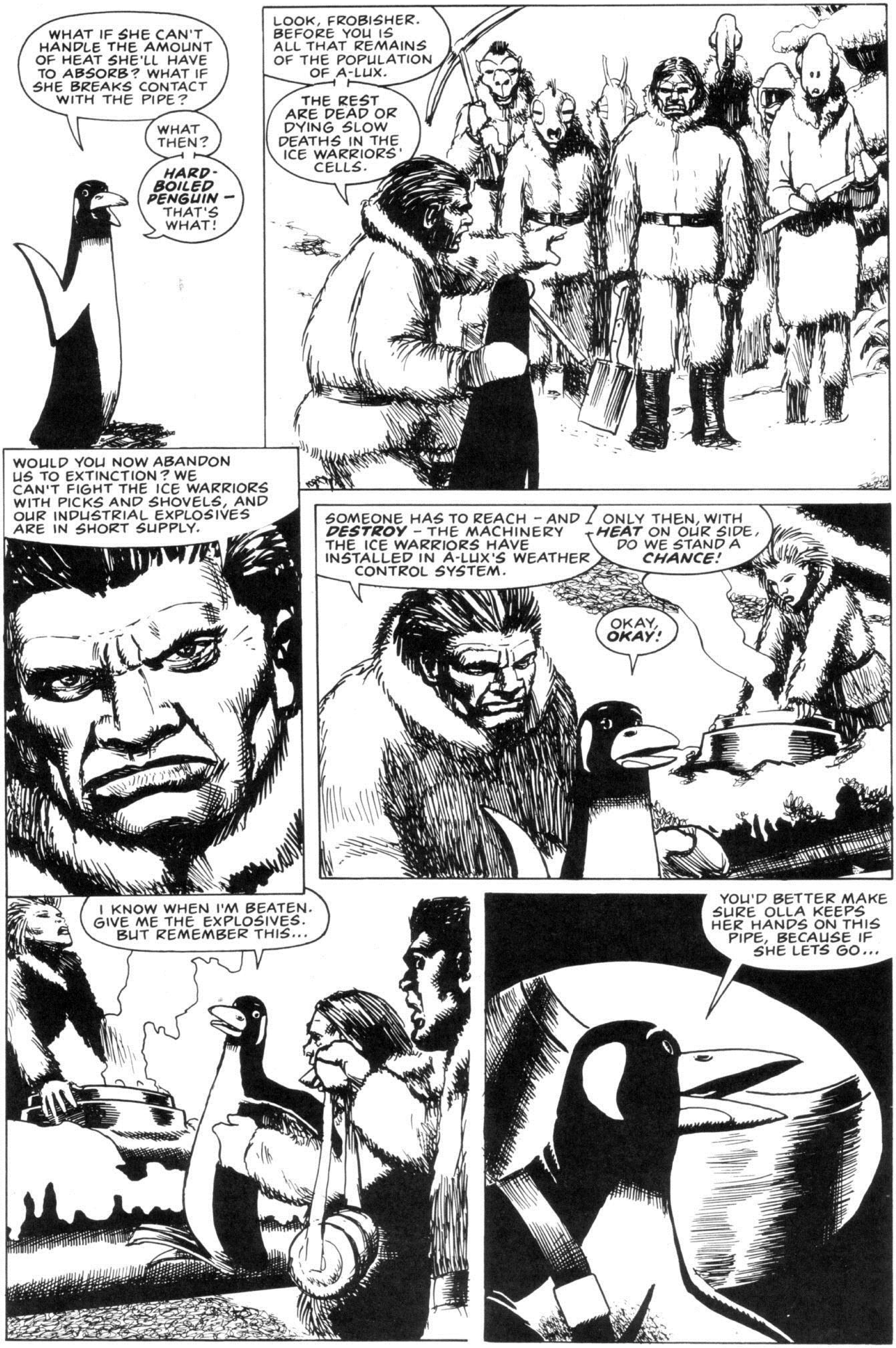
EPISODE THREE

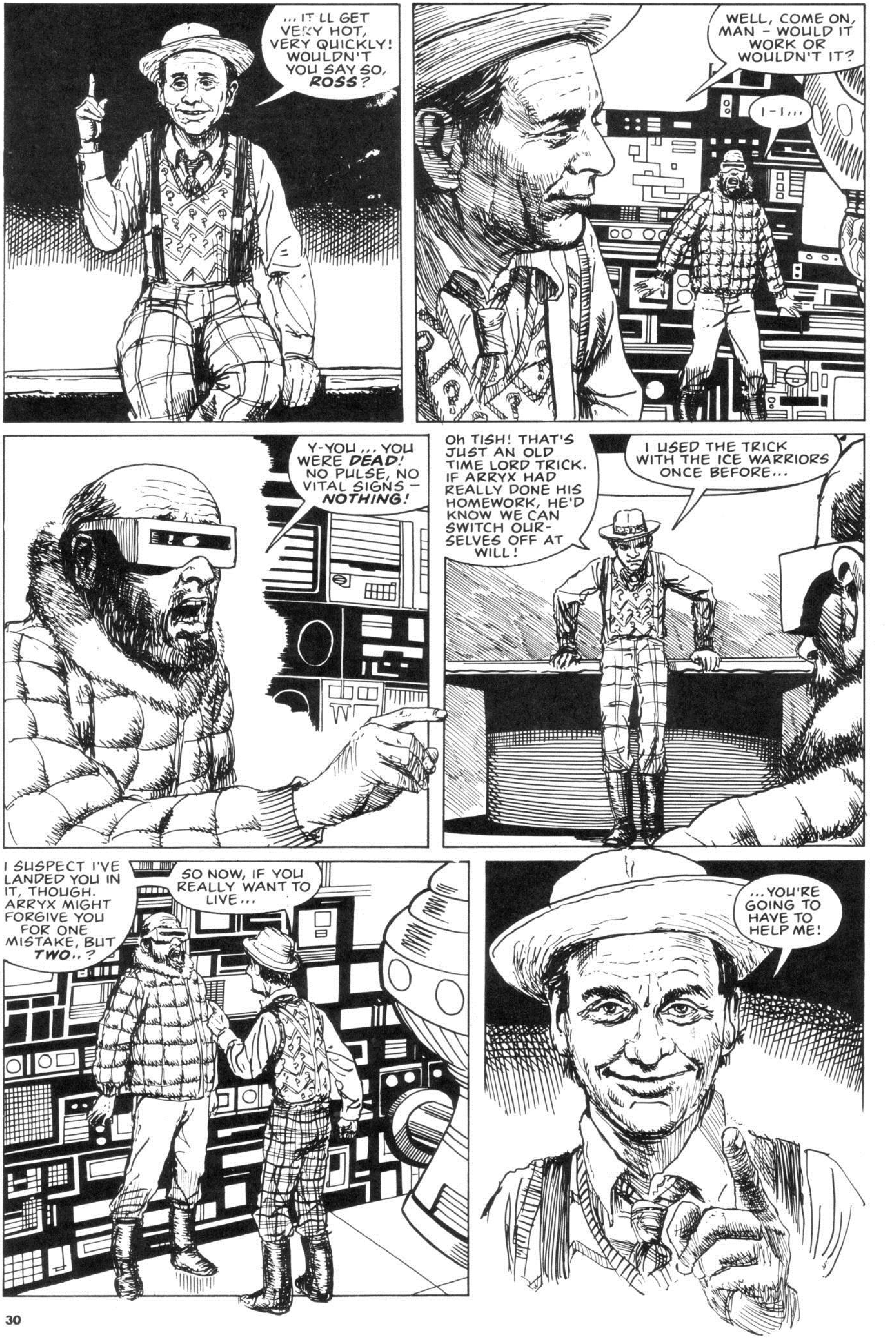
SCRIPT SIMON FURMAN • PENCILS JOHN RIDGWAY • INKS TIM PERKINS • LETTERS ZED • EDITOR SHEILA CRANNA

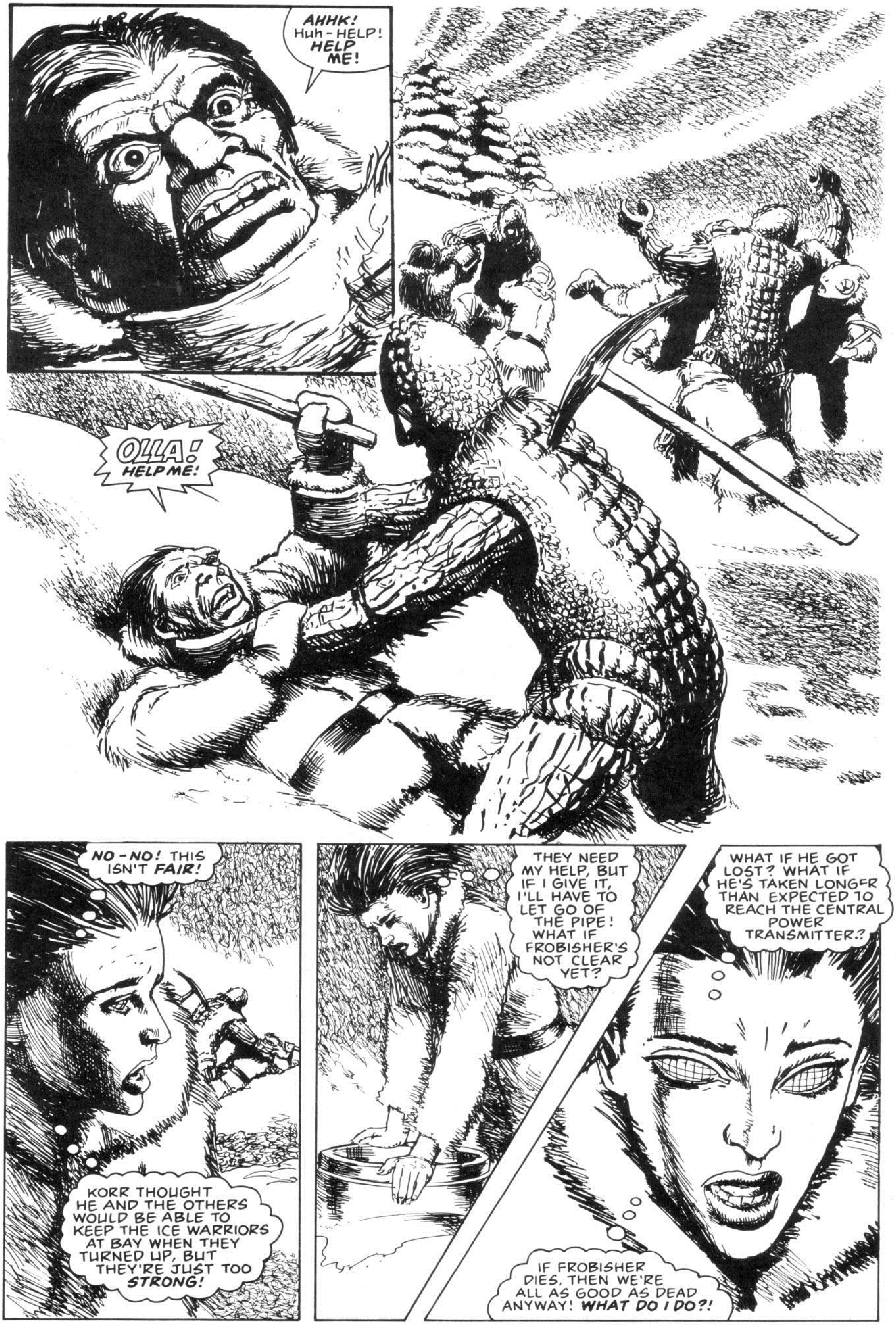
KRAK!
SHUSH
SHAAH!
SSS DESIST! OR I WILL—
YOU'LL DIE, CREATURE! LIMPET MINE— LOCKED AND PRIMED!
SSS NO! I CANNOT—
KROOM!

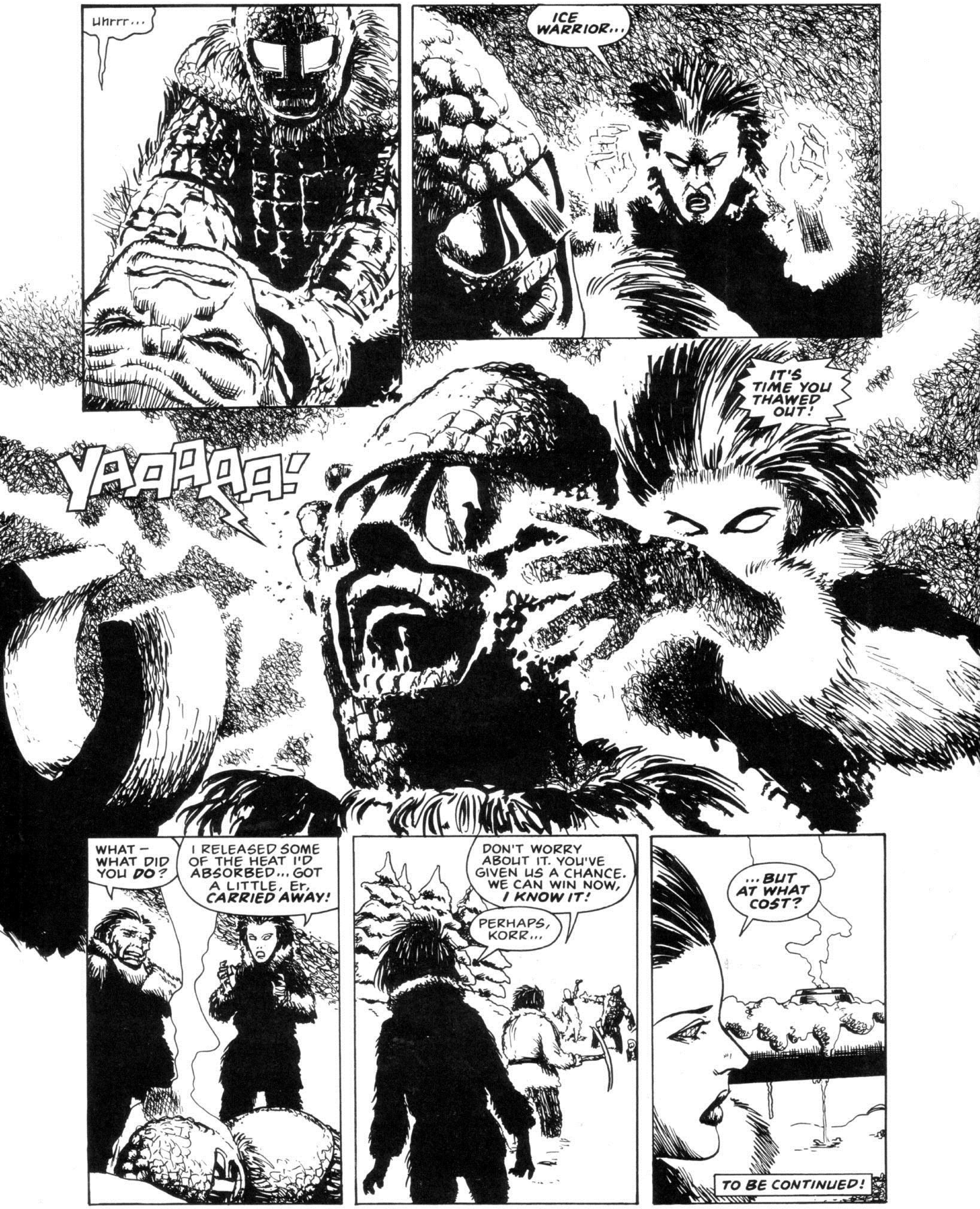

MEANWHILE, ELSEWHERE ON A-LUX...
I'M DEAD – YOU KNOW THAT, DON'T YOU?
ALL BECAUSE OF YOU! HE WANTED YOU ALIVE AND I FAILED HIM!
WHY'D YOU HAVE TO GO AND DIE ON ME, DOCTOR?
YOU ONLY HAD TO LIVE LONG ENOUGH TO ANSWER ARRYX'S QUESTIONS. BUT NO, YOU HAD TO DIE LONG BEFORE I PREDICTED YOU WOULD!
CURSE YOU, DOCTOR! HE'LL KILL ME FOR FAILING HIM. HE'LL—
Oh No... NO! HEAVEN HELP ME, I'M TALKING TO A CORPSE! GOTTA PULL MYSELF TOGETHER!
WAIT! PERHAPS IF ARRYX IS PLEASED WITH THE POST MORTEM RESULTS, HE'LL LET ME LIVE!
YES! IF I CAN TELL HIM EXACTLY WHAT IT IS THAT KILLS TIME LORDS, ARRYX WILL SEE I'M STILL USEFUL TO HIM. HEAR THAT, DOCTOR..?
...PERHAPS I'M NOT AS DEAD AS I–

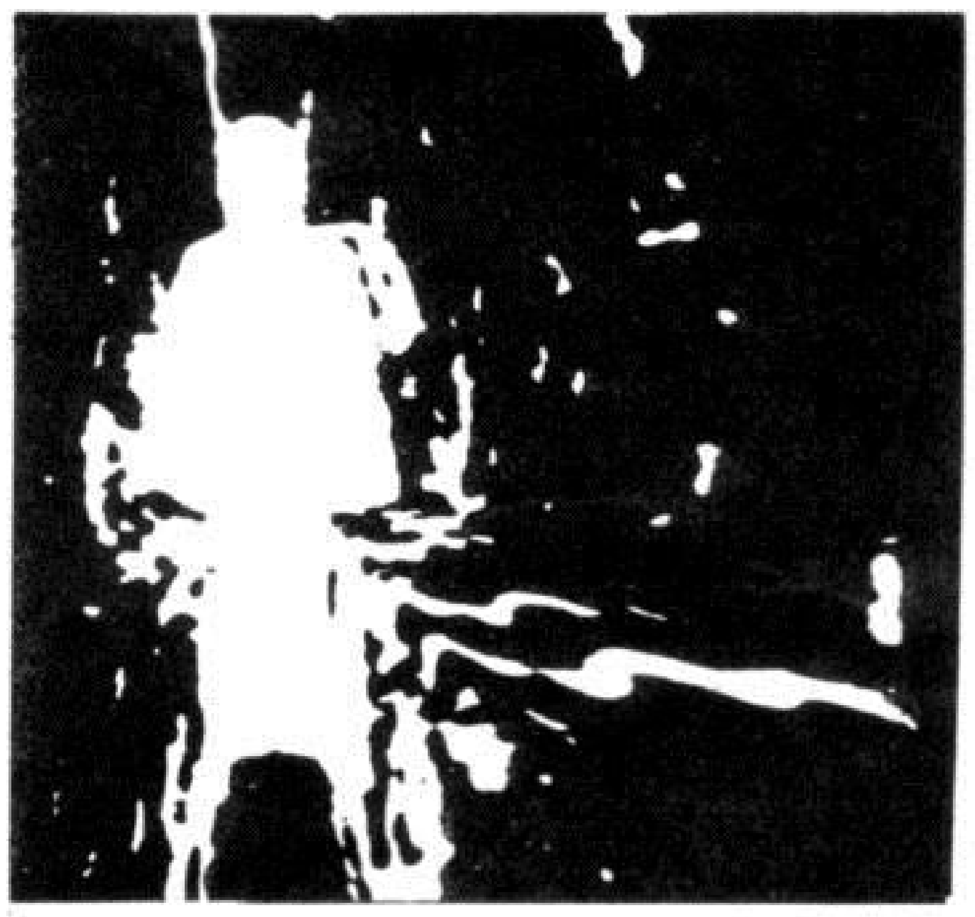

WELL, HE'S DEAD ALL RIGHT!
THAT'S WHAT I CALL MAKING **SURE!**
FROBISHER — HURRY! WE MUST MOVE **NOW!**
THEY'RE **BOUND** TO SEND OTHER ICE WARRIORS TO INVESTIGATE, NOW THAT WE'VE SHUT THIS GENERATOR DOWN!
EASY FOR YOU TO SAY, **KORR!**
YOU'RE NOT THE ONE WHO HAS TO GO IN THERE!
LOOK, I APPRECIATE YOUR LOT SAVING US FROM THE ICE WARRIORS, BUT THERE ARE ***LIMITS*** TO MY GRATITUDE!
I MEAN — THAT THING IS ***HOT!***
WE'VE BEEN THROUGH THIS ALREADY! ***OLLA*** WILL DRAW THE HEAT OUT OF THE PIPE AND INTO HER SYSTEM! YOU SEE, SHE'S—
YEAH, YEAH, I KNOW — A ***DREILYN***...
...A HEAT VAMPIRE WHO NORMALLY CONTENTS HERSELF WITH SIPHONING OFF EXCESS BODY HEAT FROM ALL AND SUNDRY.
I KNOW ALL THAT - BUT I STILL WON'T GO IN THERE!


WHAT IF SHE CAN'T HANDLE THE AMOUNT OF HEAT SHE'LL HAVE TO ABSORB? WHAT IF SHE BREAKS CONTACT WITH THE PIPE?
WHAT THEN?
HARD-BOILED PENGUIN — THAT'S WHAT!
LOOK, FROBISHER. BEFORE YOU IS ALL THAT REMAINS OF THE POPULATION OF A-LUX.
THE REST ARE DEAD OR DYING SLOW DEATHS IN THE ICE WARRIORS' CELLS.
WOULD YOU NOW ABANDON US TO EXTINCTION? WE CAN'T FIGHT THE ICE WARRIORS WITH PICKS AND SHOVELS, AND OUR INDUSTRIAL EXPLOSIVES ARE IN SHORT SUPPLY.
SOMEONE HAS TO REACH — AND **DESTROY** — THE MACHINERY THE ICE WARRIORS HAVE INSTALLED IN A-LUX'S WEATHER CONTROL SYSTEM.
ONLY THEN, WITH **HEAT** ON OUR SIDE, DO WE STAND A **CHANCE!**
OKAY, **OKAY!**
I KNOW WHEN I'M BEATEN. GIVE ME THE EXPLOSIVES. BUT REMEMBER THIS...
YOU'D BETTER MAKE SURE OLLA KEEPS HER HANDS ON THIS PIPE, BECAUSE IF SHE LETS GO...

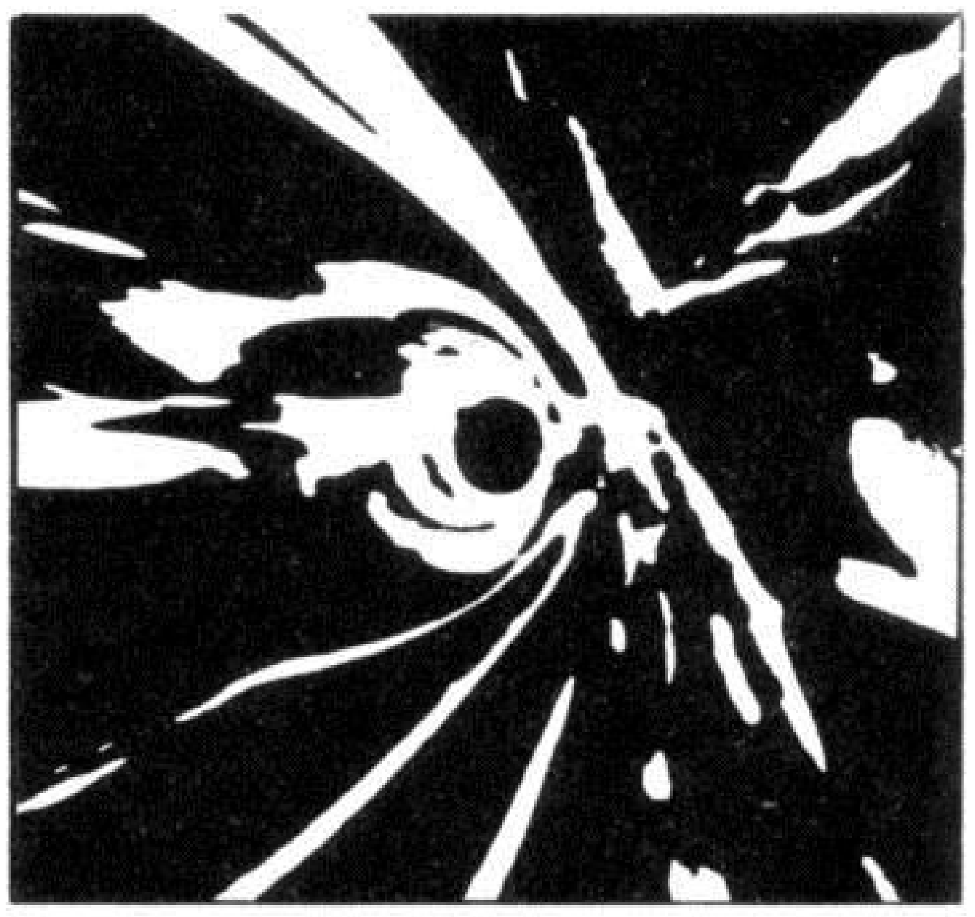

...IT LL GET VERY HOT, VERY QUICKLY! WOULDN'T YOU SAY SO, **ROSS**?
WELL, COME ON, MAN – WOULD IT WORK OR WOULDN'T IT?
I-I...
Y-YOU... YOU WERE **DEAD**! NO PULSE, NO VITAL SIGNS – **NOTHING**!
Oh TISH! THAT'S JUST AN OLD TIME LORD TRICK. IF ARRYX HAD REALLY DONE HIS HOMEWORK, HE'D KNOW WE CAN SWITCH OURSELVES OFF AT WILL!
I USED THE TRICK WITH THE ICE WARRIORS ONCE BEFORE...
I SUSPECT I'VE LANDED YOU IN IT, THOUGH. ARRYX MIGHT FORGIVE YOU FOR ONE MISTAKE, BUT **TWO**..?
SO NOW, IF YOU REALLY WANT TO LIVE...
...YOU'RE GOING TO HAVE TO HELP ME!


AHHK! Huh-HELP! HELP ME!
OLLA! HELP ME!
NO-NO! THIS ISN'T FAIR!
KORR THOUGHT HE AND THE OTHERS WOULD BE ABLE TO KEEP THE ICE WARRIORS AT BAY WHEN THEY TURNED UP, BUT THEY'RE JUST TOO STRONG!
THEY NEED MY HELP, BUT IF I GIVE IT, I'LL HAVE TO LET GO OF THE PIPE! WHAT IF FROBISHER'S NOT CLEAR YET?
WHAT IF HE GOT LOST? WHAT IF HE'S TAKEN LONGER THAN EXPECTED TO REACH THE CENTRAL POWER TRANSMITTER?
IF FROBISHER DIES, THEN WE'RE ALL AS GOOD AS DEAD ANYWAY! WHAT DO I DO?!


Uhrrr...
ICE WARRIOR...
IT'S TIME YOU THAWED OUT!
YAAAAAA!
WHAT — WHAT DID YOU *DO*?
I RELEASED SOME OF THE HEAT I'D ABSORBED... GOT A LITTLE, Er, *CARRIED AWAY!*
DON'T WORRY ABOUT IT. YOU'VE GIVEN US A CHANCE. WE CAN WIN NOW, *I KNOW IT!*
PERHAPS, KORR...
...BUT AT WHAT COST?
TO BE CONTINUED!



MATRIX Data Bank



SHORT CUT

Simon Farquhar has written in with several questions. The first concerns travel in the TARDIS, as sometimes a journey is instantaneous and other times it seems to take ages. Why should this be?

I think the answer here lies in whether the TARDIS travels in the Vortex or not. If it travels in the Vortex, it just slips in at one point and instantaneously emerges at its destination, whereas if it takes the long way round, via normal space/time then it will take considerably longer. The question of why the Doctor doesn't always use the Vortex could be answered by the point that to do so requires precise coordinates, which may not always be available.

Simon then asks from which story the photo of the Doctor in a quarry on page 6 of ***issue 74*** *comes – it is from* The Hand of Fear *– and finally he asks about a vague memory of his which concerns the Doctor and K9 standing in the TARDIS when an asteroid comes straight at them, thus ending the episode. This is from episode one of* Horns of Nimon, *and the Doctor manages to use the fact that the TARDIS is spinning to knock the asteroid away, as if he was playing an intergalactic game of cricket.*

LONG-STANDING JOKE

Our next questions come from David Wright who lives in Kilmarnock. David asks about the story mentioned in DWM issue 76. The title was '*The Phoenix Rises*' and the article stated that filming began on April 1st, 1983. David wants to know if it was ever completed and if it will ever be used. Well. . . ahem. . . I am afraid, David, that you seem to have taken to heart something that was, in fact, a clever April fool (see the filming date?). Never mind. David also asks about the *Return To Devils End* film coming from Reeltime Pictures and starring Jon Pertwee, a subject also mentioned by David Virkus from America. This project is still unfilmed, due to the unfortunate illness of Jon Pertwee over the 1986/87 period. However, Reeltime hope to complete it as soon as Jon is back to full health, and can find time in his busy schedule.

Jon Pertwee: busy schedule.

IMMORTAL WORDS

Virkus also has a number of posers about the Time Lords. In The Five Doctors, *the Council offered the Master "Regeneration, a whole new life cycle", and David wants to know how they could offer him this if regeneration is something that Time Lords are born with. If they can give new life cycles to renegades, why don't they just take it themselves when they are out of regenerations, so that they could be immortal?*

This is a good point, but I think that the assumption that David makes, namely "if regeneration is something Time Lords are born with", has never been substantiated within the programme. In fact, all the clues point to it being something that is given to the Time Lords when they become Time Lords. Remember that the ordinary Gallifreyans are not Time Lords and so something must make the distinction.

I would like to believe that Regenerations are bestowed by some chemical/biological means on to those that are to be Time Lords, and to avoid the 'curse' of immortality, a limit was placed on the number of times a person could regenerate. After all, if everyone lived for ever, not only would life become very boring, it would also become very overcrowded.

To this end, Time Lords are not immortal – they can die at any time, just like any vulnerable life form – and they can only live through their twelve regenerations before they die 'naturally'.

CLEVER COPY

Robert Johns writes from Peterborough to ask about a photo on page 10 of the *Doctor Who – The Early Years* book. The photo shows Ray Cusick with two Daleks. One is an original, Robert says, but he wants to know where the other is from. In fact, neither is original. The one that looks like it is from the first story, is in fact an almost exact copy built by a talented model maker, Toby Chamberlain, and the other was constructed by fan Phil Bevan. Both were used during the photographic sessions with Ray Cusick for *The Early Years* book.

Send your queries about Doctor Who to our compiler David Howe of DWAS at: Matrix Data Bank, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

DOCTOR WHO MAGAZINE SUBSCRIPTION SERVICE

Follow these three simple stages for a 12-month subscription to the *Doctor Who Magazine!*

1. Fill in the coupon below with your name, address and your method of payment.

2. Make out a cheque or postal order for the correct amount. That's £12.50 for readers in the UK, and £22.00 or US $35.00, for overseas subscribers.

3. Attach the coupon to your cheque or postal order and post them to:

The *Doctor Who Magazine* Subscriptions Department,
Marvel Comics Ltd., 23 Redan Place, London W2 4SA.
Offer expires 31st December, 1987.

Name ....

Address ....

....

....

I enclose my cheque/P. O. for £12.50/ £22.00/ US $35.00* (for a year's subscription to the *Doctor Who Magazine* made payable to Marvel Comics Ltd).

*** Delete whichever inapplicable. Offer expires December 31st, 1987.**

PanoptiCon Eight

Doctor Who *Conventions have come a long way since the Doctor Who* Appreciation Society *held the world's first ever in a small church hall in Battersea, London, in 1977. This year saw them celebrating the history of the programme yet again, with a massive Convention held in the superb facilities at London's Imperial College. David Howe reports. . .*

Nearly nine hundred people attended the event over two days, making it the biggest ever fan-organised event to have taken place in this country, and, as usual with *DWAS* conventions, an impressive guest list awaited those lucky enough to attend.

There were two Doctors: Colin Baker and Peter Davison, six assistants: Katy Manning (Jo Grant), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Nicola Bryant (Peri), Deborah Watling (Victoria) and even the brand new companion, Sophie Aldred (Ace), who takes over at the end of this season.

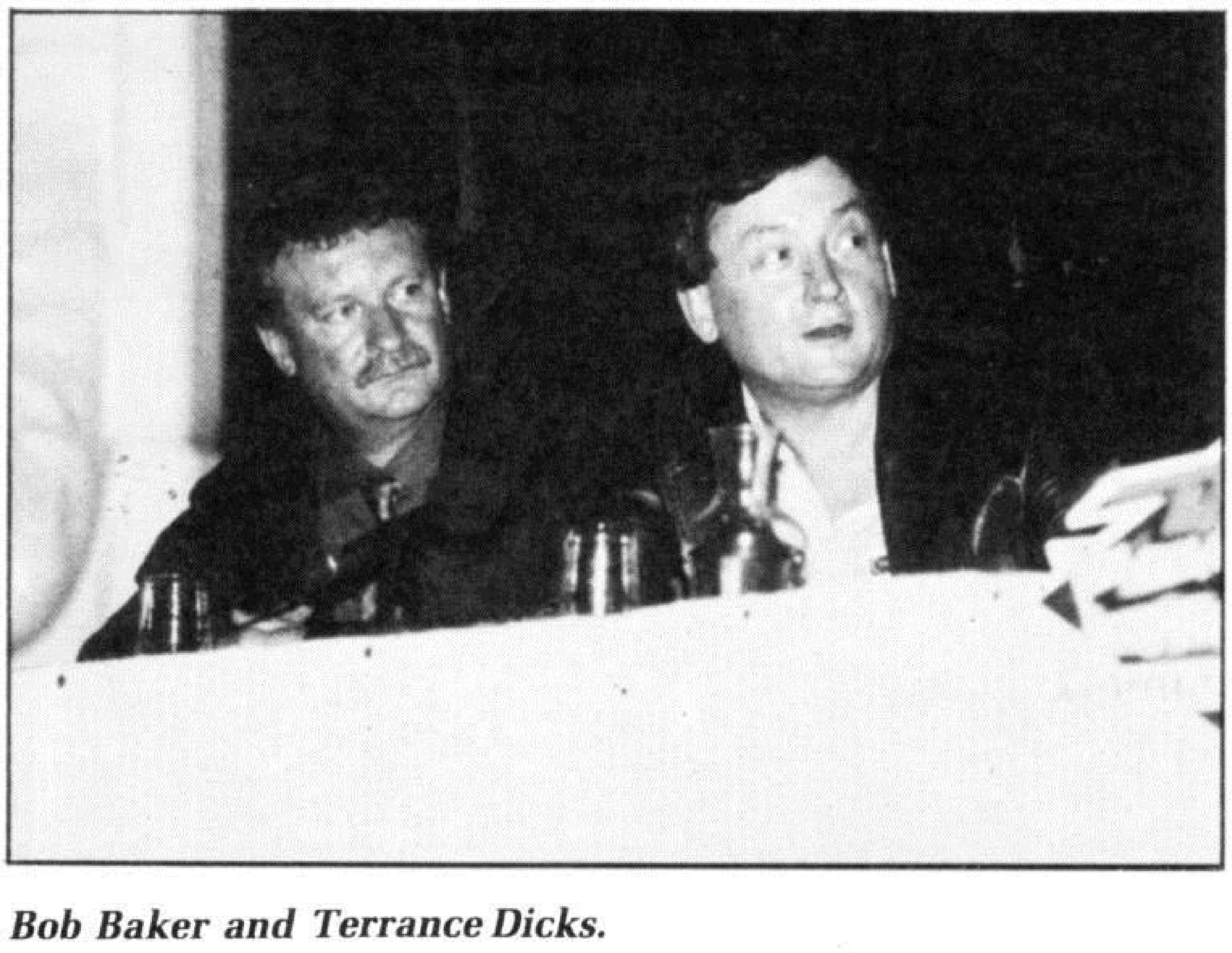
There were two producers: John Wiles and Barry Letts, and eight writers: Terrance Dicks, Bob Baker, Don Houghton, Victor Pemberton, Bill Emms, Paul Erickson, Nigel Robinson and Philip Martin.

Two directors attended: Graham Harper (*Caves of Androzani* and *Revelation of the Daleks*) and Chris Clough (*Trial* Eps. 9 – 14, *Delta and the Bannermen* and *Dragonfire*), who was presented with the *DWAS* award for the final section of *Trial of a Timelord*, voted the best story of last season by *DWAS* members.

Other guests included Sound Effects expert Dick Mills, Artists Andrew Skilleter, Alister Pearson and Stuart Hughes, and UNIT stalwarts Nicholas Courtney (The Brigadier) and Richard Franklin (Mike Yates). Even the current Doctor, Sylvester McCoy, was represented via a video interview made especially for the convention.

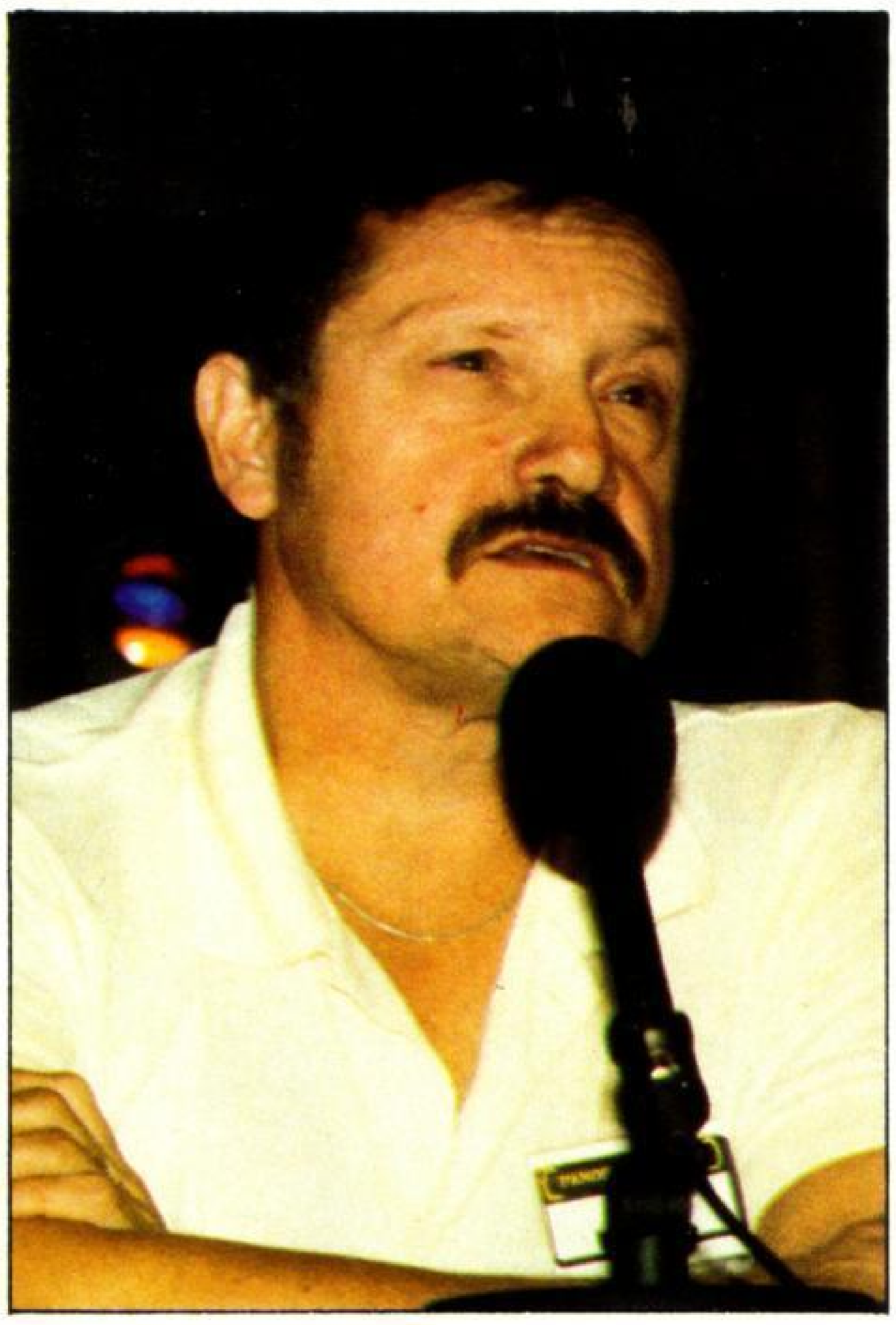
Above: Chris Clough receives his award for the best story.

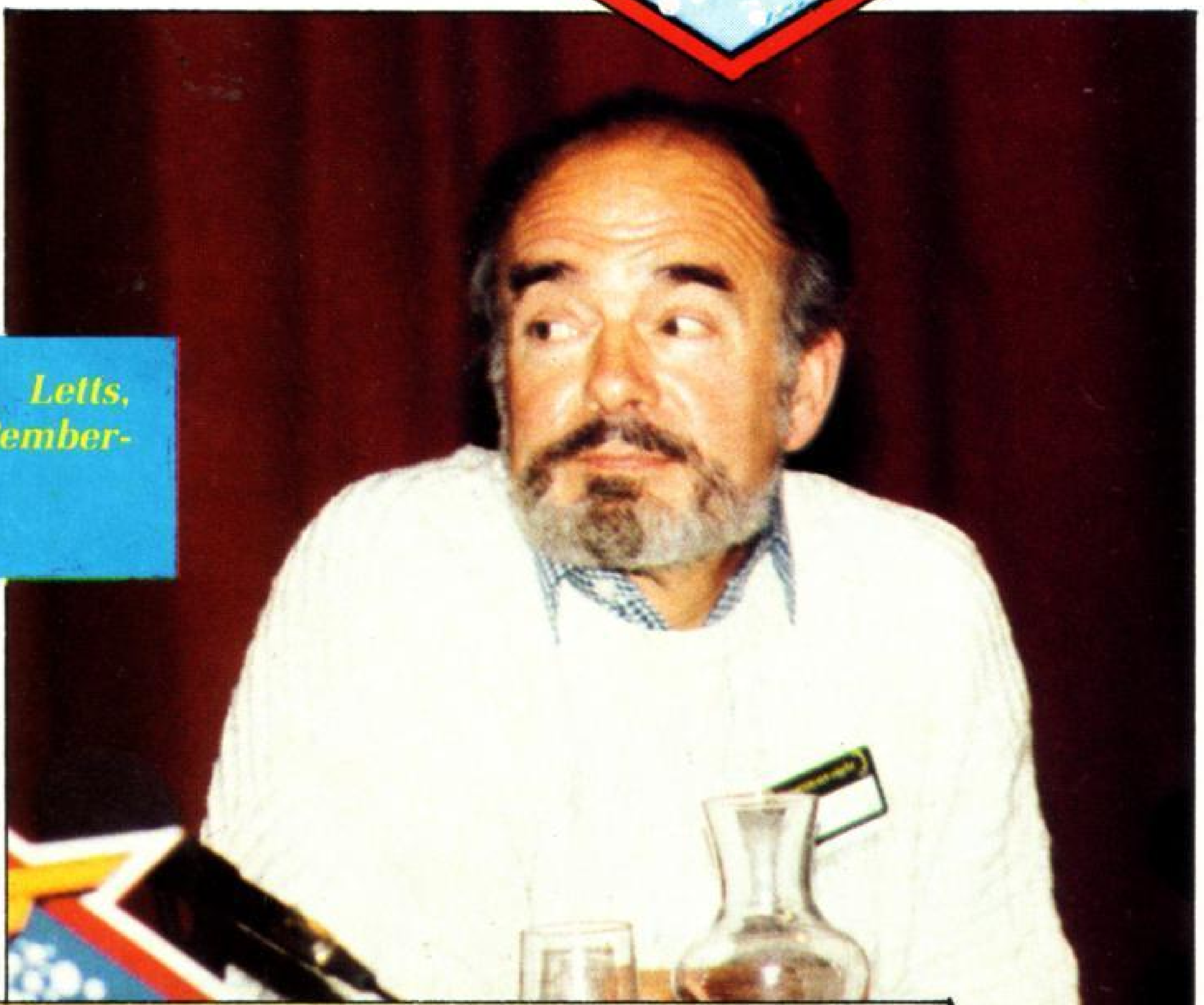
David Banks, Cyberleader, acted as Master of Ceremonies.



Bob Baker and Terrance Dicks.

PHOTO REVIEW





◆ *Right: Barry Letts, and left, Victor Pemberton.*

◆ *Above: Katy Manning, reunited with Nicholas Courtney and Richard Franklin. Below: Paul West and Gordon Roxburgh, convention organisers.*

As if this selection of guests from all eras of the programme's history wasn't enough, also amongst the attractions were screenings of the two recently discovered episodes from *The Faceless Ones* and *Evil of the Daleks*, the latter being possibly the best single episode ever.

If you got bored with the guests, or wanted a change of scene, there was also a dealers room, crammed full of *Doctor Who* merchandise. This included fan merchandise ranging from the superb series of audio plays produced to almost professional standards by Audio Visuals, to some of the best fanzines on the market today.

Saturday night saw the Cabaret, which was superb this year. There were contributions from David Banks (Cyberleader), who was also the Master of Ceremonies for the weekend, Richard Franklin and Alister Pearson.

After the Cabaret came the Charity Auction, during which the star item, an original prop of the six segments of the Key to Time, donated by Graham Williams, was bought for a staggering £1,300. The Auction raised well over £3,500 for the joint charities of Cot Death Research and World Wildlife.

Overall, the weekend was a great success and very enjoyable – full marks go to the *DWAS* and their very competent team of organisers for putting together a packed and interesting programme of events.

◆ If you are interested in finding out some more about the *DWAS*, send a stamped, self-addressed envelope to: *DWAS*, 12 Steerforth Street, Earlsfield, London SW18 4HH.

Doctor
WHO
MAGAZINE.